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December 1924

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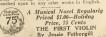
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Jenny Dufun, coloratura soprano, who for several sessons was a leading figure in the Chicago Guerra and the Chicago Guerra and the Chicago Guerra Fance. She was a native of Kothan, Alsnes; and Erelka Gerster and Marches had been her leading teachers. Before coming to Chicago she had sung in many leading opera houses of Europe.

The Semi-Centennial of the Paris The Semi-Centennial of the Paris opens, generally conceded to be the most beautorid, will be excited to be the most beautorid, will be exhibited on January 5, next. A feature of the feetifulies will be recognition of the centenary of the birth of call program of music composed between 1830 and 1875, and a performance of Lully "Triomphe de L'Amour" will mark the event.

Three Daughters of Robert and Chara Schumann are still snid to be liv-ing. Marie, now eighty-three years of nge, lives with her youngest sister Eugénie, aged seventy-three, nt Interlakar; while Julie (Fran Sommerhof), at seventy-eight, resides in Holland.

Lew Dockstuder, one of the most fa-mous of the old-time black-face minstrels, died in New York, Cotolar 26th. It is recently the property of the control of the recent fagures of the day—such means a Presidents Harrison and Rosevell—and is said to have been longer before the public and to have received a larger salary than any other

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Gincomo Spontlui is to have the one-hundred-and-fiftieth anniversary of his birth celebrated on a large scale at his birthplace, Majorana (near Jest, Murche). A statue of him by Tebaldini was receatly unveiled

The Brooklyn Institute of Art and Sciences, which has had a most healthful influence in the development of the musical interests of America, is this year celebrating its centennial.

"That's" has bad its three hundredth performance recently at the Paris Opéra. Syoil Nanderson created the title role at its world premiere at this same historic house in 1894. Mary Garden also won luurels in the same role at the same theater.

An American Women's Symphony Oreflestra has been organized in New York by Elizabeth and See or organized in New York was the seen of the See of See o A Collapsible Violoncello has been

in 1894. Mary Garden also won hunch in the same role at the same theater. The same role at the same theater, reporting the same role and the same theater. Footh are in their third season, by the same role and t

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Karl Barrian, one-time famous hasso, and the creator of the rôle of Herod in Strauss" "Salome" at its world premiere at Dresden in 1905, and two sensons at the Metropolitun of New York, died recently.

The Southern Music Supervisors' Association met at Winston-Sellem, North tors of the South, direct the discussions. The programs of the tirst day were largely the chard concert of the evening having the useistance of Marlan Anderson, the phenomenal colored contraint of Philadelphia. The Centenary of the Birth of Anton Hruckner is to be celebrated by the Circ (briugo Symphon) cyrchestra by including fivo of his symphonies in the programs of the present season.

May A. Strong, of Evauston, Illinois, has been awarded the One Hundred Dollars W. K. Kimball Company Prize offered by the Chicago Madrigat Cube, for her made offered by the Chicago Madrigat Cube, for her made offered by the principle of the Chicago March Collar, of the principle of the Chicago March Collar, of the word by a woman, Frances McCollar, of a Philadelphil daving lesses the recipient in 1918 and 1925.

"Shuun the Post," an Irish opera hy H. R. White, was given under the direction of the composer, at the Theatre Royal, Dub-lin, on August 15th and 16th, and bids well to become a popular success.

Municipal Aid to Music in a more ex-tended form was one of the principal plans launched at the Eleventh Recreation Con-gress at Atlantic City, October 17-22. Dis-cussions by spenkers of national importance furnished a most optimistic outline of the achievements along the line of municipal

Mr. Lee Ochmier, the well-known composer, who has been visiting Catalina Island, thirty miles on the control of the control of

Eugene Ysaye, so well known to American concert audiences as a violinist as well as condactor of the Cheinnati Symphony Orchestra, and who now is residing in Brussels, has completed a set of six sonatus for the violin alone which are suid to be of a nature to cause much interest in the violin world.

"Pursiful" has lately heen produced on a magnificent scale, and with gratifying suc-cess, in the old Roman Arena of Verona, Huly,

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VOL. XLII, No. 12

Musical Antiques

We were standing at the gate of a wayside dealer in antiques, in Maine. There was little probability that the dealer was a client. He was not the kind of bucolic highwayman who spends part of his time concecting "near-Colonial" furniture in the barn and the rest of his day disdainfully parting with family heirlooms in the parlor. No, here was a dealer with real antiques. There could be no question about it. They were too hidcously ugly for any manufacturer in these Ladies Home Journal-House Beautiful-Pictorial Review-Country Gentlemandays to foist upon the American public. But there are thousands of antique-mad pepole who will buy anything, if guaranced to come from a period when their own ancestry was obscured in the stream of European immigration which began with the Mayflower.

We saw one very conspicuous female from the Bronx buy a "real Colonial" rug which would have made a cultured Chinaman weep. We saw the pious descendant of a Maine farmer part with a chair that her grandmother wouldn't have given kitchen room. The price paid would have furnished the entire house of John Alden and Priscilla Mullen.

Antiquity is a fetich with many people. Age means nothing except with old violins, old wine and old wives. In music we know of innumerable things that are revered for their age that are by no means exceptional as art works. It is no herest to point out that many of the masters, including some of the greatest, could be insufferably dull, prolix and even almost trite at times.

Why perpetuate the bad taste of some of our forebears? If they bought things indicating that they possessed the germs of culture they deserve our respect and admiration. There are thousands of home-made Colonial antiques that have this elemental beauty. Others are merely ridiculous. In the modern parlor they stand in hideous contrast to the best products of the Grand Rapids furniture factories. People who buy such atrocities may possibly be followed a hundred years hence by a similar brood who will purchase our present day lawn mowers and sewing machines as antiques.

It is wise for the teacher to bring up the child with a reverence for the great classies; but at the same time the teacher should know the classies and should read the opinions of great critics about the classies so that an intelligent judgment may select which are really worth while. Many a teacher has given the child musical antiques that even the composer himself in this day would hardly greet with enthusiasm. Many a master has produced works, while under the influence of a few Homeric mods, that, were he still living, he would like to see obliterated. Yet music of this kind is doled out to pupils as immortal masterpieces, merely because it is "antique." Why not teach our young folks to accept music for its intrinsic heauty, not for its longerity?

Stop To-day

Many musicians and music teachers belie their profession and spend no little part of their time in fruitless worry. Music, of all arts, should keep them from this form of non-constructive nonsense.

So many people confound worry with concern, or interest, or earnestness. It is none of these. Worry is a form of fear, of apprehension, of nervous anticipation of some terrible thing that may happen. The musician worries because he fears that the public may not like his playing. Suppose it does not! Worry will not help the situation. Earnest work and more preparation might. Worry and fear are the thieves of success. They unfit one for the real battle, by undermining those forces which one must have at command when the great issue comes.

Arnold Bennett, the famous English novelist, represents "Worry is the evidence of an ill-controlled brain; it is merely a stupid waste of time in unpleasantness. If men and women practiced mental calisthenics, they would purge their brains of this foolishness."

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"TY" Cobb, who, the "fans" tell us, is one of the greatest of all baseball players and innangers, is recently quoted: "If I had my time over again, I would probably be a surgeon instead of a baseball player. I have only one regret, I shall not have done any real good to humanity when I retire.

We think that "Ty," in the vernacular of the ball-park, is "off his base." This notable player has given pleasure and recreation to thousands and thousands of high-tension men who depend upon baseball as a diversion, and for a "let-up" from the grind that otherwise might shorten their lives on earth. In doing this, "Ty" has made good. Many of the surgeons he admires would not hesitate to give "Ty" a degree of "Dector of Psycho-therapy," or "Doctor of Sunshine and Happiness," because he has probably done more for tired brains, tired bodies and tired nerves than thousands of doctors.

If "Ty" is right, all of the efforts of interpretative musicals are wasted. Their productions are just as temporal as those of "Ty." When the playing or the singing is done, all that is left is a beautiful memory unless the artist has recorded his art for some repreducing machine. These memories are treasures to those who know that their journey through life is—so far as we know—onefold. Who would give up the glorious recollections of Caruso, Busoni, Bispham, Williams? No, "Ty." the man who gives the world something to rest its mind and its soul, is not living a wasted life. You have every reason to be glad in your heart that you have had the chance to make so many others happy.

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ARTICLE 2: Members of the Academy assume the obligation to promote the teaching of singing, not primarily as a commercial project, but as a means of culture; to maintain and increase the prestige of the art of singing; and to conform to the standards of correct professional conduct as instructors, advisers, and gentlemen.

ARTICLE 3: The teacher of singing should possess both character and education.

ARTICLE 4: Any unprofessional, dishonest, or corrupt conduct on the part of teacher or pupil should be reported to the Academy.

ARTICLE 5: Any pupil who has deliberately failed to pay his just indebtedness shall be reported to the Academy, and shall not be accepted as a pupil by any other member until his debt is paid.

ARTICLE 6: Any specific promise by the teacher that leads the student to false hopes of a carcer is a breach of ethics and integrity.

ARTICLE 7: A minimum of one year of continuous instruction shall warrant the teacher in claiming the student as a pupil. But fairness must be practiced in the proper recognition of helpful services rendered by former teachers, and derogatory statements avoided. Furthermore, dignity and a scrupulous adherence to facts in advertising shall always be observed.

ARTICLE 8: Teachers should treat their pupils with consideration and patience, inculcating in them respect for

ARTICLE 9: In voice trials the duty of the teacher is to diagnose the case impartially. Therefore it is suggested that at the outset the student be requested not to disclose the name of any former teacher. In all instances an honest opinion should be given the student.

ARTICLE 10: Punctuality is incumbent upon teacher and pupil. Pupils should be held responsible for the time originally reserved, except in rare emergency.

The members supporting these principles include:-GARDNER LAMSON WALTER L. BOGERT WILLIAM S. BRADY CLIFFORD LOTT DUDLEY BUCK ISIDORE LUCKSTONE HAROLD L. BUTLER FRANCIS ROCERS CHARLES W. CLARK OSCAR SAENGER D A CLIPPINGER OSCAR SPACER NICHOLAS DOUTY WILLIAM WARREN SHAW GEORGE FERGUSSON GEORGE E. SHEA YEATMAN GRIFFITH PERCY RECTOR STEPHENS KARLETON HACKETT STEPHEN TOWNSEND VICTOR HARRIS CHARLES A. WHITE FREDERICK H. HAYWOOD Myron W. WHITNEY WILFRIED KLAMBOTH HERBERT WITHERSPOON SERGEI KLIBANSKY

Come to Your Senses!

THOUSANDS of very gifted and even notably brilliant students are painfully impatient before real hard training. They provide some of the most exasperating experiences in the teacher's career. The teacher can endure the dull or even the stupid student who is making an honest effort to progress. But the talented fellow, with ability "sticking out all over him," who does not work!!!!

Such students regard their gifts as aeroplanes that will "zoom" them to great heights without work. They laugh at the advice of those who have achieved prominent positions by dint of gruelling labor. These students-alas-usually arrive at mediocrity when it is too late to acquire technical skill and cultural equilibrium, which would probably have made them great. Sometimes temperament, sometimes conceit, sometimes sheer laziness is responsible for leading them to the "easiest way" which is always the hardest way in the end.

Listen to the scimitar-like phrases of the powerful philosopher, critic, dramatist, George Bernard Shaw, in a letter to a young man who was striving to substitute his "genius" for a real training designed to fit him for fearless competition with others of his age and with the good sense to grasp such an

"I advise you very strongly to remain in your groove and postpone all thought as to your future career until you have finished your university course with reasonable credit and may offer yourself to whatever cause you may choose to serve, as an adult man with a certified liberal education and the standing and experience of a university graduate. In that character you will be welcome and useful in the struggle for socialism or whatever other struggle may represent your sympathics. There is one character in which you will be welcome nowhere, useful nowhere, and a nuisance everywhere; and that is in the character of an erratic, half-educated youth, at odds with his family and school and with all other institutions within his reach, because he is really at odds with his own unstable nerves. Your letter fills me with horrible suspicions of you in this direction. If they are justified I have no use for you, the socialist movement has no use for you, the world has no use for you, and I pity your family. So you just drop it and see what you can do under the easy circumstances of convention before you ask to be trusted in the difficult circumstances of revolution."

This letter, quoted in the Journal of Education, is a classic. Teachers of music ought to save it to show to students who balk at technic and bask in the sunshine of their own selfadmiration. We once had a pupil who had great and obvious gifts in composition. After a few lessons in harmony he confessed that it was futile "for him to work at something he knew by instinct." That was years and years ago. He has never advanced a step since. A little of the training that Shaw advocates might have made a master of him. If such a student can be brought to his senses in time, before his priceless hours of youth have been dissipated in "temperament" that balks at the rigors of genuine work, the teacher has accomplished something really worth while.

Snap Judgment in Music

Do not give your musical opinion lightly. If it is worth anything at all it must come from reflection. We have repeatedly heard utterances from half-baked minds upon music that has been the result of a life philosophy. The opinions have been so ludicrous that those who have made them instantly become subjects for ridicule. It is very easy to say that you don't like Brahms, or Moussorgsky, or Palestrina or Cyril Scott or Debussy. But before making such a statement you must first assure yourself that you have become sufficiently familiar with their best works. More than this, you should find out "why" you don't like their works. Much of the easual opinion we hear upon Music is about as valuable as barber-shop opinions upon Statesmanship,

Acquiring a Technic of Interpretation

The Noted American Pianist

Mr. Guy Maier, easily one of the most distinctive of the American recitals which have been among the greatest successes of the concert platpianists of the present day, was born in Buffalo. His American education in music was received chiefly at the New England Conservatory where he studied piano under George Proctor. Later he studied in Berlin under Arthur Schnabel (piano), and under Paul Juon (composition). For many years he has been one of the foremost teachers of Boston and New York, His recitals of music for young people have brought him wide acknowledg-

ment from the press, Together with Lee Pattison he has given "Two-Piano" THE ETUDE has received from modern teachers.

by Adolph Christiani, called "The Principles of Expres-sion in Pianoforte Playing." The present generation of music students might dip into its pages with much profit. In the preface the author says, "Fully twenty years ago, when first the idea dawned on me that expression was based upon principles and not merely upon emotional impulse or individual taste, I asked myself and otherswhat are these principles? How can I obtain a knowledge, where find a clear exposition of them?

My own teachers have never mentioned the subject, and I venture to say that the conditions of musical teaching, as far as expression goes, are pretty much the same to-day as they were twenty years ago. Every artist and musician to whom I applied had only private opinions to give on the subject. I searched in German, French and English literature for more substantial information, but was astonished at the almost total absence of any practical doctrine regarding the laws of expression.

Very little has been done since Christiani wrote his book in 1885, to remedy the situation of which Christiani complains. Music teachers-even those of much experience-still follow the "corrective" or "parrot" policy of instruction instead of formulating for their students definite principles of interpretation which the student can recognize and apply for himself. Teaching is still too much, "do it this way"—or "hold back here"—or "phrase this so-and-so." After many years of study, the serious student (if he is intelligent and lucky) may possibly evolve a haphazard technic of interpretation. But what of the overwhelming majority of conscientious, serious students who cannot help themselves?

These articles do not pretend to lay down a series of laws which will cover all contingencies, but will attempt to show that there exist specific principles (or "tests," as we shall call them,) which are almost invariably applicable and which, if followed thoroughly and carefully, will show the student how to improve the quality of his work.

When the Pupil "Gets Stuck"

The complaint is almost universal that, "I can get just so far with a piece, but then I am 'stuck.' It doesn't sound well; I cannot play it beautifully or effectively. If only I would know what to do to improve it!" To "make it sound well," demands, naturally, an experienced teacher to guide the student. But frequently, for long spaces of time, students (or teachers themselves) have no opportunity of working under expert guidance. It is during these discouraging periods that the student has his real opportunity to do creative work-if he knows how to go about it!

Therefore, we propose that each work (or "piece") shall be put through many tests in order to find out what is wrong with it, or what to do to improve it. These test's will be valuable only if the student applies each of them in turn (omitting none) and if the work has been learned so thoroughly that he can devote most of his attention to listening to his playing of it. There will be:

- (1) Tests of Tempo and Outline.
- (2) Tests of Rhythm.
 (3) Tests of Phrasing, Tone and Color.
- (4) Tests of Pedalling.

These can be applied to any work whether classic or modern, rapid or slow, large or small.

"Interpretation" may be defined simply as sharing what you have found beautiful with some one else. In order to be able to communicate this beauty to others one must acquire a technic of interpretation or "presentation," so that the work will be as artistically effective as it is lating the canons of good taste, of symmetry, balance, control and suspense, certain features of the work must be slightly emphasized or exaggerated in order that they may be more easily "communicated" to the hearer.

Students ought to be encouraged to exaggerate their "effects," to use more vivid extremes of color and nuance, more real fortissimos and pianissimos, to underline more certainly all that they do, even at the risk of a little distortion. Better a bit of exaggeration any time than the feeble, impotent approximations of "effects" which deaden the playing of almost all students. How often one hears, "Oh, I was trying to make it sound that way, and I thought I did!" Even first-rate pianists find at times that some feature of a work has not received sufficient emphasis and that the imagined effect has fallen flat, or is scarcely an effect at all except a drab, colorless one. It is better to play with over-much authority than with not enough.

Before taking up the specific tests there are a few general points which cannot be too carefully stressed. First, supervise carefully your mental and physical atti-

needs very subtle treatment, in order to be interesting.

THERE has recently been republished, an excellent book A percussive instrument like the piano, particularly, a pianist feels that he is playing very clearly; and yet, who receive several kinds of impressions on their ears at once, his playing is muddled and ineffective. If he played more slowly and with more accentuation, the audicuce would easily be able to understand it, and consequently would be interested in it.

form in recent years. The records of the playing of these two artists, made

for the sound-reproducing machine, are exceptionally beautiful, Mr. Maier is now at the University of Michigan Conservatory. He is an exceptionally

clear-thinking writer and his articles in the present series are sure to attract

the attention and interest of all piano students looking for practical means

to advance their work. This article is one of many new articles which

In halls the pedal must be used sparingly or not at all in rapid scale passages; but, on the other hand, for slow, sustained portions, the damper pedal can be used longer and more freely than would be advisable in a room. All of the extremes of fortissimo and pianissimo must be carefully marked; and, the singing tone must be richer and fuller than in a room. In fact, when one hears a great pianist play a cantabile passage in the studio or salon, it frequently sounds too loudly-sometimes almost harsh. That is because he is accustomed to playing in much larger places which demand an "al fresco" style.

It is always necessary to watch carefully that the piece has enough "bottom" (bass)-i. e., it is advisable for students to play the bass tones so fully that they almost overbalance the "top." This is very important and is never given enough attention. Bass tones have not as much penetrating power as the higher tones, therefore they can bear a slight excess of "pressing out" without fear of over-shadowing melodic tones above. Schumann's statement that "By the basses one recognizes the musician, can be applied with equal truth to pianists as well as to composers.

Rests, and spaces between phrases, parts of pieces, and pedal changes must be longer in halls. In general, everything that you do in an auditorium should be more deliberate and more underlined; only in this way will your playing be intelligible and interesting to a miscellaneous group of people.

I. Tests of Tempo and Outline

(These tests are put in the form of questions. Explanations or comments follow after the heavier type. Do not limit your examination of the work to a few measures or a page, but conscientiously go through the entire piece with each test).

The First Notes

1. Does the piece (whether fast or slow) begin very clearly, cleanly and impressively?

It is advisable to begin rapid works slightly slower than indicated, so that the thematic material may be extra-intelligible to the hearer, and also that the pianist may feel complete control of the piece. It is easy enough to accellerate as the work gets under way, but almost impossible to slow down once the pace is set. Slow works, on the other hand, ought to begin a little faster than indicated, for then it is easy to find a good rythmical "swing" immediately, and also a simple matter to slow down, if necessary. What is more deadly than a slow movement which starts haltingly and which drags its interminable feet over pages of notes constantly threatening to sink down exhausted-but unfortunately never doing so?

A Significant Climax

2. Is there a well-defined highest point in the piece, and do I really make there a significant climax?

Almost all works have several high points of suspense or climax, and one highest point. This last must be carefully looked for, and will usually be found somewhere after the middle and toward the end of the piece. It is most often the place which demands the richest or most brilliant playing, and should be greatly emphasized. Avoid "climaxing" too often in a short work, but when the highest point arrives drive it home in no uncertain



GUY MAIER

tude before you begin to play. Try to feel eager, enthusiastic and relaxed before you start. Do not appear flippant or indifferent at the keyboard. It handicaps your work enormously. Your attitude should be impressive and serious, but not funereal. Your body should feel attuned to the music in hand, whether it be serious or light, songful or gay. Always try to feel the rhythmical "swing" of the piece before you start.

Keyboard Attitude

Also, be sure that you are sitting high enough-with ellows a little higher than the keyboard, and arms held away from your body-for then you will be able to use your "weight" freely and are less liable to contraction. Always wait a long time before you begin to playlonger than you think you should-and then, after several deen breaths, begin,

It is well to remember also that when you appear in an possible to make it. Besides the necessity for not vio- auditorium (even a small hall) your playing must adjust itself to the size of the place. The larger the hall, the slower must be your tempi (of rapid works) and the "crisper" you must play, because the additional resonance tends to blur otherwise clear passages. Frequently

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An Impressive Ending

3. Do I hold back sufficiently at the end of the piece? Do I "breathe" and bause long enough to make the last measures impressive

The whole effectiveness of a work depends upon its finish. If the work ends in a lackadaisical or hurrical manner the pianist's effort has been wasted; for it leaves the audience dissatisfied. On the other a piece may be indifferently played; but if its end is carefully done it may still redeem itself. That pianist is unwise who rushes final chords in a brilliant work instead of deliberately slowing up and holding back in order to pile up the volume of tone. And how often do pianists strike last tones (whether loudly or softly) and immediately remove their hands from the keyboard meanwhile sustaining the tones with the damper pedal! This is a serious fault and invariably ruins the effect. It would be just as inexcusable if a violinist started to walk off the stage while still holding his last tone! The hands should not be taken from the piano until the final tones have been held their full value and then the hands should be removed simultaneously with the releasing of the

Petering Out

4. Do I "peter out" too soon before the end of the bicce? Do I diminuendo or crescendo, retard or aceclcrate too long or too quickly, thus preventing a fine

Too long a retard (in slow pieces) will doom any work to a lingering death; and putting on "full steam" too soon in a brilliant work will kill it more quickly, but just as surely l

Deliberation

5. Do I approach all difficult places with sufficient deliberation? Do I consciously breathe deeply, pause, and keep my body relaxed at such times?

One of the best helps for conquering a difficult passage is to pause before it, take a deep breath, and then while trying to think of the passage as a whole (and not of its separate single tones) exhale slowly while it is played. The long breath induces physical relaxation, stimulates the mind and materially assists in the control of "tricky" places.

Points of Rest

6. Where are the places that give me an opportunity to rest (bodily or mentally)?

In works that demand much technical endurance, or that are complicated contrapuntally or harmonically, there are always measures which are less difficult. The student should go through the work, mark these places and deliberately compel himself to relax each time he reaches them. This, if done carefully, will help him to play exacting pieces with the minimum amount of fatigue. It is also good training for the mind.

Color the Voices

7. Is the entrance of each "voice" or color so very well defined that even the most eareless listener can recognize it? Does one voice melt away sufficiently before another

When a theme or important "motif" enters its appearance should be "chiselled out" clearly from the rest of the tonal mass. It will not harm the work if this entrance is exaggerated; but before another voice assumes importance the first should practically disappear.

Frequently, when the outline of a piece is not as clear as it should be it is because several voices (or themes) are sounding simultaneously with important emphasis Unless the voices are widely separated on the piano it is not wise to try to "bring out" two themes of equal importance.

The Accompaniment

8. Does the accompaniment have a good swing? Do I play it with a different approach in touch or tone from that which I use for the more important part?

The accompanying figure is just as important as the melodic line. It should always give an underlying of the music students-and sometimes of the profes-"liveness" to the piece and should be carefully treated. Its quality should be as different as possible from that of the important part; and therefore, if you can use all of them have fine collections of reference books outline of the work clearer. For instance, if you employ of interpretation, and often large collections of music a light hand or arm-touch for an accompanying figure, have the two different "colors" which are needed.

Basic Vitality

9. Is the accompaniment sufficiently reduced in tone so as to be always "present" without obtruding? Does the occompaniment give a real, basic vitality to the piece?

In practicing, it is very helpful to try frequently to see how softly an accompaniment can be played while still really "supporting" the theme. In doing this it is well also to make the theme stand out as fully and as interestingly as possible against the pianissimo accom-

Something of Interest

10. Is there something of interest going on at all times? i. e., if the melody (or important portion) stops do I "make something" of the accompaniment?

Sufficient Bass

11. Is there always sufficient "bottom" (bass) to balance

Always remember that better too much bottom than not enough! Upon the fullness of the "overtones" which are given out when bass tones are struck depends the sonority and solidity of the work.

Range of Dynamics 12. Does the piece have a wide range of dynamics? Is

tween these extremes?

there a tremendous difference between my fortissimo and pianissimo, with very well defined gradations be-

People are not interested in the ordinary piano recital because, as they say, "It is so monotonous!" This monotony is sometimes caused by bad rhythm, and poor quality of tone, but mostly by lack of dynamics. After students have learned pieces and play them for a period of time the works tend to "flatten out," outlines blur, the color becomes drab, the dynamics range from messopiano to forte-and the result to the hearer is boredom. This is a state into which even concert pianists sometimes get, when they play favorite works many times in public. It must be guarded against constantly.

A Live Rhythmical Pulse

13. Does the piece swing well?-i. e., no matter how slow or how fast, does it have a "live" rhythmical pulse? Am I thinking of it in smooth, long beats, or in short, jerky, movement-stopping" beats?

It is always better-even in very slow sustained works to think in long, swinging, measure-beats. In this way the piece is almost certain to sound vital and alive. For instance, in 6/8 time, do not think of each separate beat. but of making the whole measure curve giving good stress on the first beat, a slighter one on the fourth. Sometimes even a measure "curve" is too short and tends to arrest the swing; a two-measure beat is then pref-

14. Does everything that I do sound authoritative and definite, or only dull, half-hearted and indecisive? Are all my desired effects sufficiently well-marked so as to he "brought home" to the most indifferent of my hearers?

Succeeding articles by Mr. Maier will deal with

II. Tests of Rhythm. III. Tests of Color, Phrasing and Tone.

IV. Tests of Pedaling.

Self-Test Questions on Mr. Maier's Article 1. How may one avoid "getting stuck" on a piece?

2 Define Interpretation 3. Why should "effects" be exaggerated?

4. What is the best position at the keyboard? 5. Make a list of ten tests of interpretative technic.

The Public Library

By Lynne Roche

Scarcely a town there is now of any size which does not have its public library-and most of these of a nature of which the citizens may well be proud,

Unfortunately for themselves, but a small per cent. sional class-have yet discovered that these institution of public service have departments of music. Nearly quite another color for it you will succeed in making the on music, biographies of the masters in composition and for loan. If they are not thus equipped it is because while you press out the melody richly, you will then the musicians of the community have not made their wants known; for the trained librarians in charge of ciated."-LANDON RONALD.

them are usually only too eager to make their service of real worth to all patrons.

Conditions have developed in which it is the thoroughly informed musician who leads in the profession, no matter what his specialty may be. The "narrow gauge" teacher and interpreter must give way to the one who knows a thing and knows it broadly. The musician, in whose head a single idea is as lonesome as a young swain with his sweetheart on the way to an African mission field, has about as much chance of coming out of his work successfully as has a goose in a pillow

Make use of the library-of any one or all within your reach. Store the brain with all sorts of knowledge relating to your art; of its history, of its theoretical details, of musical biography-and then of all related arts-and when the gate of opportunity opens you will be ready to step through to the position of honor.

"The ultimate object of counterpoint, as of harmony, is the formation of taste, of what may be called the 'musical character' of the student. It is of little use to know that a certain progression is forbidden unless we ourselves feel that the veto is not the result of caprice but the considered judgment of men whose taste is really

Inspirational Moments

When Music Lovers Speak

"We can do without fire in the house for half of the year, but we must have music the year round.' -SIDNEY LANIER. . . .

"One thing is certain, the native American stock is missing a great deal by not taking a leaf from the book of the Germans, Swedes, Bohemians and other foreign groups, and learning to sing together.

-The Musical Leader. * * *

"The art which I feel must be introduced into all American schools in the shortest possible time—and it will take time—is the art of music."—CHARLES ELIOT. * * *

"The real test of all great art is its power to give pleasure to the largest number of persons capable of appreciating it, for the greatest length of time.'

-THE ARCHBISHOP OF YORK. . . .

"It has been my experience to find that most children do possess the ability to learn to play an instrument. Of the hundreds with whom I have come in contact in the work I can recall only three or four who were absolute failures, and they were failures in every other study they attempted. Society is going to demand a great deal more of the next generation than it demanded of us. We enjoyed better opportunities and are more accomplished than our mothers and fathers, but we must give the children of today better opportunities than we ourselves had in order that they may meet the demands which will be made of them in the future."-J. A. WAINWRIGHT.

Why a Musical Italy!

By D. L.: Ford

For some years there has been more or less of agitation of the question of a National Conservatory of Music for the United States. Whether conditions in our country are such as to make such an institution to be of equal value, it still is interesting and worth while to know something of what other nations have done to foster the musical art.

The prestige of Milan can be better understood when

we read the following official report: "La Scala Opera House is managed jointly by the Commune of Milan and a group of private citizens. The Commune of Milan yearly contributes 350,000 lire (about \$70,000), and numerous gifts are received in addition. In the event of a deficit, this is met by the city. Milan also has a government-owned school for instruction in voice and instrumental music. This is the Royal Conservatory of Music Giuseppe Verdi, for which the directors are appointed by the King of Italy. The professors are also selected by the national government. It is open to both Italians and foreigners, provided the latter speak

"It is only by knowing thoroughly the great classical masterpieces that they can be duly understood and appre-

"Ring Out, Ye Bells!" How to Secure Bell Effects in Piano Music By LESLIE FAIRCHILD From the time that our grandmothers jingled out "Monastery Bells" down to the present era of Debussy's "Japanese Temple Gongs," bells have played a large part in music. More and more in modern orchestral music bells are being introduced. Whether it be the delicate tinkle of the Celeste in Korngold's "Die Tote Stadt," or the ponderous bells of Tschaikowsky's "1812 Overture," they abbeal to the imagination of all music-lovers. Bells have tolled down through the centuries, pro- density, is called the hum note and an octave above this In producing bell tones on the pianoforte there is great

day a necessity to his daily needs.

THE ETUDE

The first bells can be traced back to Hebrew antiquity, when golden bells were fastened to the garb of the high priest so that their tinkling would call attention of his approach to the sanctuary.

The Romans used bells to announce public assemblies, and a similar custom came into use in the early Christian churches. Although bells had been introduced into Christian churches about 400 A.D., their adoption on a wider scale is not apparent until after the year 550, when they were introduced into France.

Bells have been blessed with the most elaborate ceremonies and consecrated in honor of saints. They are tolled during funerals and also for occasions of great joy. What must the feeling of the people have been when they heard the great Liberty Bell proclaiming the adoption of the Declaration of Independence; and who can forget our own feelings when the bells were rung at early morn to awaken the people to the realization that the World War had ended!

All of us have experienced the psychological effect in the quality of tone a bell gives out. The solemnity and impressiveness of the cathedral bell fills our hearts with reverence; an alarm of thrilling excitement flashes through our mind and body when we hear the first stroke of the fire bell; while the merry jingle of sleigh bells immediately brings to our mind the spirit of "Jack Frost," dancing snow flakes and cheery fires that warm. Is it not remarkable that our lives can be so affected by such a simple thing as tone?

The Piano and Bell Effects

Great composers have used the bell as a medium to express special atmospheric effects in their compositions, and the piano, being an instrument of percussion, is capable of rendering these effects to a marked degree. The student should acquaint himself with all the ways and means of producing these effects:

First-By actually hearing various bell sounds Second-By knowing the theory of bell sounds.

Third-By having the technic to produce similar sounds on the pianoforte

Listening is truly an art in itself. It is surprising the number of musicians who simply play in a purely mechanical manner, neither listening to the vibrations of the instrument nor to the quality of tone they are producing, Merely pushing down the correct notes given in the printed text will never impress one that they are listening to the deep throated bells of great cathedrals or the merry jingle of a sleighing party. Take advantage of the many opportunities you have to listen to all sorts of bell tones; for this is the only way in which you will be able to depict them properly in our own playing.

The depth and richness of a bell's tone are directly proportional to its size. Its clearness depends on the metal used, its shape and the skill used in casting. Its sound is compound and gives out five or more different tones. The first note to reach our ears after the bell has been struck is called the fundamental or strike note, which is really the bell note. The lower note which is

claiming mankind's greatest joys and sorrows. They the nominal. In the first octave are also heard a minor opportunity for unusual pedal effects. In fact it is imhave served him on most all occasions and are to this third and a perfect fifth, and, in the second octave, a major third and a perfect fifth. It is said that very few bells conform to these conditions, but those which swing are more likely to do so than ones that are struck.

New Bells Better Than Old A point is often raised, "Do bells improve with age?"

Mr. J. E. Taylor, president of the Taylor Foundry of Loughborough, England, answers this question in a satisfactory way: "Now if one considers this question thoughtfully, it must be realized that it is a difficult one for which to obtain a definite and reliable solution. The oldest bell, for instance, in the Malines Carillon is one of the middle group, and is dated 1480. Now how may one reconstitute or determine the tone of this as it was when first installed in the tower? Its actual pitch and the relation of its harmonic tone to its fundamental note is probably practically the same now as then; but, as to the quality of the tone, who shall say? It is of course impossible to obtain any record of that date to compare with the tone of the bell as it is now. The gramaphone may possibly be a great help to future generations for tone comparisons of that sort; but this machine is of much too recent date to help us solve this often asked question. At any rate, if some of the old bells have improved, they must have been of pretty bad tone in their youthful days. Science today enables one to attain a more accurate and delicate perfection of tone and of tune than has ever before been possible."

What would you think of a two-hundred and eleven ton bell being used to form the dome of a chapel? Such-was the use made of the largest bell in the world-the great bell of Moscow. This huge bell was cast about one hundred and ninety years back and is twenty-one feet in diameter and twenty-one feet high. Four years later it was damaged by fire and lay partly buried in the earth for a period of one hundred years after which time it was raised. By excavating the earth beneath, it was made to cuting them in the following manner. form the dome of a chapel,

Great Bells of the World

Among other large bells are the great bell of Burma, 12 fect high, 1634 feet in diameter, weighing 200,000 pounds; the great bell of Peking, 14 feet high, 13 feet in diameter and weighing 130,000 pounds; those at the House; of Parliament London, 30,000 nounds: Montreal Cathedral, 28,560 pounds; Notre Dame, Paris, 28,672 pounds; St. Peters, Rome, 18,600 pounds; St Paul's, London 11,470 pounds.

And the student may ask, "what has all this to do with piano playing?" Just this: The more knowledge we have of our subject the more it will reflect in our own playing. We know that if we are to produce the effect of the large bells, our tone should have great depth and should be rich in overtones. A skillful use of the pedals and a proper attack and touch will enable one to produce these charming effects. If the bells represent the small, tingly type, we have to use an entirely different style of heard after the fundamental note has lost some of its attack and touch to bring about the desired atmosphere.

possible to create the proper atmosphere without a skillful use of all three pedals

Let us take for our first example Borodin's Au Couvent (At the Convent), Here we have the uninterrupted tolling of a bell for eighteen measures, whose "bell note" or fundamental is C#. From the study of the theory of bells we have found

that each has a compound tone; and if we can introduce some of these overtones in the bell note we are in a better position to give a more vivid portrayal than if we simply depend on the single fundamental tone.

Make the experiment yourself to prove the justification of this theory. Note the added richness and depth of tone that the mysterious hum of overtones give. The auditors at once catch the real atmosphere of the effect but are at a loss to explain its phenomena.



*These notes represent the overtones of the bell. Press their keys down silently, and then seal them with the Sus-tenuto Pedal. The Damper Pedal will be used in its usual

For our next example, let us take Tschaikowski's Troika, Op. 37 No. 11. Here we have an entirely different type of bell to depict. It is the merry jingle of sleigh bells suspended over the backs of three spirited horses who are harnessed to a sleigh filled with jolly occupants. In measure thirty and those following we can give a very vivid likeness of these tingling bells by exe-

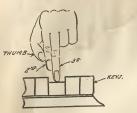
Do not separate the grace note from the chord as shown in Ex. 2 (a) but combine it with the chord as shown in Ex. 2 (b). Make the attack a crisp finger staccato, as snappy as the frosty air, without a trace of the resonance that the larger bells require. The listeners will not be able to distinguish whether the grace note has actually preceded or is part of the chord, but they will appreciate the added zest and likeness that it gives to this particular bell effect.



The deep, rich, resonant tone of the Kremlin bell in Rachmaninoff's Prelude Op. 3, No. 2 can be greatly enriched by employing the attack described below. In the

(1)

ing the second finger and thumb to it thus:



By this method a more accurate attack is possible and the weight of the arm is concentrated on the desired

A somewhat stiff attack is used in striking the key; but the wrists are immediately lowered to insure a relaxed condition.



Numerous other examples can be culled from the vast field of pianoforte literature and the student is advised to study the needs of each individual style, in order to obtain the most desirable effects.

Chimes or carillons are sets of musical bells tuned to a given scale. They are made in sizes from the tiniest sets that we have in small clocks up to sets of forty or fifty bells, the smallest of which weigh only a few pounds and the largest, several tons.

In the east tower of the Notre Dame Church in Montreal hangs a set of chimes consisting of ten bells, the weights of which are:

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Soi La								٠		•	•			•						٦	•	•			٠	•	•	•		7.		0		
La	٠	٠					٠			٠					•	•	٠	٠	٠		٠	٠	٠	٠	•	٠	٠		•	er.	2/	n		
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Do															٠		٠		٠				٠			•		٠			2	15		
Re																						·								5	12	24		
Mi																														ł	33	7	•	
																															_	_		

and which form the scale given below.



*One of the finest carillons of America has been installed in the Harkess Memorial Tower of Yale University. The total weight of the bells is 56,000 pounds and each bears the inscription, "For God, For Country, and For Yale." The largest of the group weighs twice as much as any of the others and is engraved, "In memory of Charles W. Harkness, Class of 1833, Yale College," The bells range from six and one-quarter tons to three and one-quarter. The largest bell measures six twice the height of any other peal in the world. The feet in height and seven feet two inches in diameter. four bells weigh seven tons. The largest hammer of the bells is about the size of a Chime effects have ever been present in certain types

* na Indoire (e. Vila University for this interesting formation . I might be also interesting to know that there has been a controvers between the University authors the and the New Haver representatives of the University authors which was the second of the second of

right hand, strike the bell notes with the third finger, bindcoal scuttle and has square corners. Some of the
vaudeville planist. Try the following on your own ears hammers are round, and vary in size and in the length of their arms. Some of the arms are about ten feet long, and each has a wooden plug in it for the purpose of deadening the metallic sound. A long arm, from each of the sixteen notes in a large keyboard, reaches up to the main clapper and allows the several individual clappers to strike the bells with little effort on the part of the player. Six of the ten bells which make up the entire group are so equipped that they can play a half-tone above the true pitch of the hell. These six bells are those having the highest pitch. The sounding of this higher tone on the bell is made possible by the use of an extra tongue within the bell. This is timed to strike a fraction of a second later than the large clapper. The second vibration is reinforced and is made to follow in a more rapid succession than the normal rate of vibration. For the present, at least, the bells will be rung by someone at the keyboard, although it has been suggested that an electric mechanism for the playing of the chimes be installed.

A distinctive manner will be used in ringing the new of success. chimes. Instead of ringing every hour as is the usual custom, they will ring only four times daily; first at rising time, then at noon, then at vespers, and finally at curfew. The selections will be from great musical compositions of the most suitable and inspiring kind. Following is their program:



"THE DUET," BY THE FAMOUS RUSSIAN ARTIST,

Daily Program— 8:90 A.M "Scalero" (Old Itali: 12:90 M "World Symphony." 6:00 P.M "Parsifal," Wagner 10:00 P.M "Gregorian Chant"	ın) Dvořák
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Special Program

In the tower of the Metropolitan Insurance Building of New York city, are four bells that form the Westminster peal. It is said that these chimes are rung at

of piano compositions. All of us have met the individual who considers the pianist, who can execute chime effects in the upper register of the keyboard, that sound so realistic and maybe just grand, to be musicians of exceptional ability. Such imitative effects as these have an elemental appeal; they recall familiar scenes to the mind without a vivid stretch of the imagination, and have been the means of bringing applause to many a mediocre



In concluding, we are now at the dawn of a new year of musical activity; a year of golden possibilities, if we will but take advantage of them; a year that may be the most successful of our careers if we will only will it to be such. So let us ring out the past and ring in the new year with a firm resolve to raise the standard of our art; to lay aside antiquated methods for the new; to keep abreast with the finest musical minds of the world, by reading the best periodicals and books. Let us strive to be just to ourselves and to others; so that the evening of the year will find us on a higher rung of the ladder

Self-Test Questions on Mr. Fairchild's Article

1. Describe how bell tones may be enriched in piano Name some of the large bells of the world. Which

one is the largest? 3. How should one study bell tones?

4. What is the psychological effect of the different bell tones?

5. How many tones does a bell give out besides its fundamental tone?

Bibliography

"Groves Dictionary of Music and Musicians;" Encyclopedias, Britannica and the Americana; "The Bells of England," by J. J. Raven; "The Carillon in Literature. William Gorham Rice; "Church Bells," by H. B Walters; "Carillons of Belgium and Holland," by Rice

Illustration and Demonstration in Teaching

By Earl S. Hilton

ILLUSTRATION clarifies the way for pupils. Demonstration brings the object to be learned before the pupil. Illustration opens up to the pupil the possibilities of his learning the object. Demonstration shows how it is done. Illustration is theoretical, while demonstration is prac-

tical. Both should be used in a lesson. For example: A child does not know what a sharp is,

nor where to find it on the piano. Illustration: A sharp is a little sign like this, #; placed at the left of a note, like this, #1. On the piano the sharp is found a half-tone to the right of the note with the sharp.

Demonstration: Ask the pupil to press the key which represents the note with the sharp. Then, ask him to find the next key to the right of this key he is pressing. When this is done, ask the pupil what that note is called. If his answer is correct, the Demonstration is complete. If not, then review the Illustration, and afterwards the Demonstration.

Exercises for Development of Extensors

By Ada Pilker

WITH weight playing occupying so much of the piano student's attention, it is desirable to learn numerous ways of developing the extensor muscles, ability in weight playing being almost entirely dependent upon the strength and flexibility of these muscles.

Here are two good exercises for development of the extensors, based upon the famous Swedish movements.

1. Raise the arms straight in front to shoulder height -palms down. Turn the palms upward, angle slightly outward; hold in this position while counting twelve; return to first position, relax, and repeat several times.

2. Raise the arms to shoulder height horizontally-turn palms up. Count twelve; return to first position; relax and repeat.

These exercises practiced several times a day will produce a markedly beneficial effect upon the extensor muscles and the result will be apparent in the increased ease and beauty of the tone.

"THE composer must devote to the expression and elaboration of his ideas the best skill at his command." -SIR HENRY HAROW

The Triumph of Grieg

How the Great Norwegian Composer Has Gained Permanent Recognition

By Grieg's Foremost Protagonist HENRY T. FINCK

Chopin is king in the realm of piano music: Even the

EDWARD GRIEG ACCOMPANYING HIS WIFE, NINA

My critical cudgels were also swung eternally in behalf

of our American Chopin, Edward MacDowell. On this point it will be more modest if I allow the eminent San

Francisco critic, Redfern Mason, to speak: "At a time

when most Americans regarded Edward MacDowell as a

pretty good composer 'for an American,' Henry Theo-

philus Finck asserted his right to be included in the same

category as the outstanding Europeans. He did not ask

to see the European hallmark before he said a man's

music was good. He looked at the work itself and if it

pleased him he said so in words not to be misunderstood.

Today MacDowell is regarded as a creative genius,

even by skeptical Europe. But Finck did not wait for

foreign endorsement before hc rendered judgment. He

did his own thinking and he never fell into the supersti-

tion which holds that music, in order to be good, must

A Valedictory

his valedictory as a metropolitan musical critic

He will of course write other articles which we

shall have the honor of publishing. However, he

has this year terminated a service of forty-three

years on the New York Evening Post, during

which time he has become one of the most dis-

tinguished writers upon musical subjects, of his

time. Born in Missouri, brought up in Oregon,

educated at Harvard, a world traveler, a friend

of eminent men and women for half a century.

authority upon a half dozen subjects, author of

some twenty books, Mr. Finck, who has now

retired to the Riviera to complete other books,

says adieu to the field of newspaper critics

in this article, in which he indicates the most

important achievement of his industrious and bril-

Mr. Henry T. Finck has chosen this article as

have a German, an Italian or a French accent.'

Germans are beginning to see light.

W HEN a writer has reached his seven-Because it took a lot of courage to come out, four decades ago, with the blunt declaration that Chopin was tieth year-as I did on the twenty-"the supreme genius of the pianoforte"-greater than any second of September last-he is by common of the Germans, including Beethoven. consent allowed to talk a little about him-A prominent American musician summed up the genself and his "past performances." Let me avail myself of this privilege by answering eral opinion of my "reckless statement" by declaring that I must be "Either a consumptive Frenchman or a patri-

a question I have often been asked: "What otic Pole!" Yet I merely echoed what Liszt and Schudo you consider your most important achievement durmann had dared to intimate long before me. Little heed had as yet been given to their words when I took up the ing your forty-three years as a musical critic?" In my book on Musical Progress I wrote: "If I were cudgels. I swung them with all my might and main and

asked what I am most proud of in looking back on my forty years' career, I would answer: 'My having always stood up as protector of the greatest artists and com-I also expressed my conviction that "the only, important function of criticism is to discover and boom genius or superior merit."

Booming Eleven Composers

THE ETUDE

(3)

In carrying this maxim into action I devoted much time and space to "booming" the achievements, in particular, of Bach, Schubert, Chopin, Wagner, Liszt, Grieg, Franz Tschaikowsky, Johann Strauss, Massenet and MacDowell.

Many others of the masters, it is needless to say, were dwelt on with enthusiasm in my critical comments; but the cleven men have named enlisted my sympathy specially because, four decades ago, they were underrated.

Underrated? Do I mean to say that the first five composers on my list were not fully appreciated?

That's precisely what I mean to say. Four decades is a long time, and in that period critical and popular opinion on these composers and others has undergone radical changes. I was sneered at many times for boldly declaring that Schumann (you may call him number twelve in my list) was a greater genius than Mendelssohn. Does anybody deny that to-day?

Four decades ago I was stared at and laughed at for maintaining that Bach was a far profounder genius than Handel. To-day I would be laughed at if I said the opposite. Handel's genius-a great and noble genius it was-has stood fully revealed to all ever since his own day; but Bach's veins of gold were buried so deep that it is only in recent years that the musical public has become aware of the fact that he was a billionaire-the one billionaire in the realm of music.

All the world now knows that what Bach is in absolute music Wagner is in the field of opera. But when I came to New York, in 1881, and proclaimed that fact with trumpets and trombones and kettle drums, the Meyerbeer, Donizetti and Verdi "fans" looked on me as

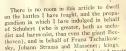
a lunatic, pure and simple. Wagner would have found his level had I never written a line; but I am quite sure that my enthusiastic articles on his genius, and my two volumes on his operas, helped to accelerate the appreciation of his genius in America. That is all a critic can do in such a case.

Of Liszt, as an epoch-making creator, I was for years almost the only ardent champion in critical circles-a singular fact inasmuch as all the great pianists and conductors have worshipped his genius as much as I have. James Huneker did not write his book on Liszt until

after he had repeatedly urged me to do it, as in a way my duty. But I was appalled by the magnitude of the task. As far as it goes, his book is excellent-everybody should read it-but it does not cover the whole ground by any means. Liszt's music is still largely music of the future. In it may be found the healthiest roots of what is now called futurism in music.

Chopin and MacDowell

One of the leading American composers, Edgar Stillman Kelley, has written an admirable book on "Chopin the Composer" in which, for the first time, the full depths of Chopin's oceanic genius are sounded. In it he refers to the "brilliant and daring" lecture I wrote on this composer and afterwards embodied in my "Chopin and other Musical Essays" (now out of print) Why "daring?"



all of them, in the realm of melody and masters of harmony and rhythm. Their names will, in futures' histories of music, be ranked higher than some of the big idols now being worshipped blindly by professional with stubborn persistence. Today nobody denies that musicians.

Musical Morning Glories

Why were these composers underrated? Why do some musicians still underrate them? Let me answer this question , with another question. Have you ever seen or heard of the "Morn-

ing Glory" in the Yellowstone Park? The first time I visited the park I heard of a stupid boy who threw a stick into the "Morning Glory." His poor dog jumped after it and was boiled to pulp in a few minutes.

The "Morning Glory" is the most glorious of a number of intensely hot pools, lined with the richest colors, which are among the most precious ornaments of that wonderland. They are of fathomless volcanic depth, but so celestially pure and translucent that those who do not know their depth think them shallow.

In music, also, there are "Morning Glories;" works deep but so pellucid that shallow observers have supposed them to be like themselves. That's why ten of cleven composers on my list were undervalued and belittled. (Bach was undervalued for other reasons.)

Much of Edward Grieg's music is of this kind. It seems so clear that as we are often told, "any schoolgirl can play it." But this schoolgirl and the average pianist or singer hasn't the faintest idea of its marvelous depth; and if she plunged into it she is likely to get

into "hot water."

Percy Grainger wrote in The ETUDE for November. 1920; "It is the greatest possible mistake to regard Grieg as a 'simple' composer in any sense. To the uninitiated perhaps some of his works may seem simple enough: but to the cars of cultured musicians his music abounds with a unique richness of subtle intricacies. In particular, his harmonies are strangely complex, and in this respect stand closer to those of Bach and Wagner than do those of most modern composers."

"In the realm of harmony," Grainger goes on to say, "Grieg was a daring innovator, whose most iconoclastic flights in this direction can most profitably be studied in his amazing arrangements for piano of Norwegian folksongs and dances (opus 66 and opus 72), so much so that it may safely be said that the later moderns of different countries, such as Debussy, MacDowell, Cyril Scott, Delius, John Alden Carpenter, Howard Brockway, Puccini, Albeniz, and others, owe more, harmonically, to the pregnant suggestions of Wagner's and Grieg's harmonic innovations than they do to the influence of any other two composers.'

And this daring and original harmonist has been habitually insulted as a writer of drawing-room pieces and songs for school girls !! It is the most idiotic notion in my vast collection and recollection of critical imbecilities; sillier even, if possible, than Debussy's oftquoted remark that Grieg's music gave him "the charming and bizarre sensation of eating a pink bonbon stuffed with snow."

Did Debussy try to obscure the fact that he learned much harmonically, from Grieg? Many of Grieg's things, to cite Grainger once more, "appear, after lapse of time, like the most modern French ones today." They were "too modern, too iconoclastic, and took in consequence longer to reach the public."

Grieg and the Futurists School Girls

As harmony-and dissonance-are just at present in the foreground of musical discussion and composition, let me dwell a moment longer on this side of Grieg's Yet, to this day-and this is the most horribly unjust so low as to try to boom that book for commercial rea-

It makes me wild with indignation to think that so much attention is now being given to the senseless eaco- national tunes!! phonic experiments of the "futurists" while Grieg is ignored-Grieg who introduced more valuable dissonantal material into modern music than all these fellows (excepting Stravinsky) combined.

An English critic has described the latest phase of greatest composers have done it." music as "compact of a want of melody and the direst In one way Grieg does not belong to this group, for he is always melodious; but in the matter of legitimate and justifiable dissonance no one has gone beyoud him. He was quite aware of this-and proud of it, when he wrote in one of his letters to his most intimate friend, Frants Beyer (which have recently appeared in print): "I have indeed put on paper some hairraising harmonic combinations."

On pages 216-217 of my Grieg and His Music I have referred to many instances of his original discords-as ravishingly new in music as those of Chopin, Wagner and Liszt. If those who prate about Gricg as a composer for "school girls" would give themselves the trouble and pleasure, too, I assure them-of looking up these things, they would never again indulge in such foolish

If you can read German and wish to realize the asininity of the "school girl" idea in all its preposterousness, I advise you most urgently to buy a copy of a book published in Leipzig by C. F. Kahnt: Die Freiheit oder Unfreiheit der Tone. It is by George Capellen, the first of the learned theorists to discover the fact that Grieg's harmonies mark a new departure in music. He devotes no ferver than twenty-six pages to an analysis of Grieg's harmonic innovations, and sums up his views as follows:

"Grieg is recognized far beyond his native country as one of the few masters who have enriched music with new means of harmonic and melodic expression, and created an admirable home-art distinguished by poetic feeling and the charm of many moods. For this reason the study of his 'Lyrical Pieces' for piano, in particular, cannot be too highly commended to music lovers, were it only to make it clear to them that the one-sided, narrow theoretical rules, as usually taught, too often fail in face of his lovely art, without its losing thereby any of

This last point is extremely important. The cacophonists of our time-who could learn much, oh so much, from Grieg-drive audiences from concert halls by the naked hideousness of their senseless elashes of sounds. Grieg, on the contrary, uses his daring dissonances only for epicurean flavoring, as a good cook uses the hot spices. He never flings handfuls of cayenne pepper (or pots of paint, as Ruskin would say) in the

Like the French Debussy and the Italian Puccini (in "Madame Butterfly," particularly) he knows how to give to dire dissonances a quality which sometimes rises to voluptuous enchantment. The supreme master of this art

Mozart's Nose

So amazingly original are Grieg's harmonic progressions and modulations (for school girls forsooth!) that Capellen declares that a "really satisfactory theoretical explanation of Grieg's music in accordance with the methods now in vogue is unthinkable, and has not even been attempted so far as I know." (I wish Edgar Stillman Kelley would write a book on "The Greater Grieg," doing for him what he has done for Chopin.)

Vet, these wonderful harmonic (as well as melodic) turns of Grieg, hy which any expert knows him at once, are often sneered at as "mannerisms." As I wrote in my Grieg book: "Mozart, too, was in his day accused of having mannerisms; but he retorted with imperturbable good humor that if his compositions assumed a form and 'manier' that made them unmistakably Mozartish, it was with them, presumably as with his nose, which was of a certain size and curve that made it Mozartish and unlike that of other people."

A Melodic Millionaire

Only a genius, like Mozart or Grieg, can make his music sound unlike that of all other composers. It means personality, and personality is only another word for im-

"Back to Mozart" has in recent years been the motto of many musicians. What they mean by it is "back to melody." Why not "back to Grieg"?

The most wonderful thing about Grieg is that his music is melodically as original and varied as it is harmonically. Schubert, Chopin and Wagner are probably the only other composers who have given to the world as many melodies that are at once unique, beautiful and emotional as Grieg has.

lieve that, melodically, Grieg was merely a borrower of having sold it outright.

The late Victor Herbert was one of my best and oldest friends, yet one day we nearly came to blows because he stubbornly clung to this notion.

"It's no disgrace to borrow melodies," he said; "the

"Quite true," I replied, "but it is disgraceful to accuse one of the world's most prolific creators of absolutely original melodies of being merely an arranger of folk-

Another American composer declared that when he read Grieg's melodies, the folksongs of Norway everywhere stared him in the face. I challenged him to point out a single instance. He couldn't do it! Nor could I find such an instance in any collection of Norwegian folk music. In the first edition of my Grieg book I declared that "Solveig's Lied" was an exception. But Madame Grieg wrote me promptly that it was as entirely Grieg's creation as all his other songs.

of arrangements of folk tunes, but these are plainly marked as such. Nobody could ever call Grieg "the grand old thief" as an English critic did Handel.

Ignorance, Sheer Ignorance!

When Dr. Johnson was asked by a lady what had which Distribution was executed a range what how made him, in his dictionary, define a certain word as let had done, he replied frankly: "Ignorance, Madame, Do, please! It is real music of the future. As the ad-

It was ignorance, sheer ignorance, that had led the now?' two American composers just referred to to underrate Grieg. It is ignorance, sheer ignorance, that makes musicians belittle this musical giant. They simply don't know his works; they have heard a few of his simpler pieces played "by schoolgirls," but the Greater Grieg is unknown to them.

It is so elsewhere. When Grieg's sixtieth birthday was the soft-standing transport of the configuration of ated a school-but only a few of his works are really well-known here."

Four years later Grieg died. The last letter I received from him was dated December 30, 1905. It was written in a hospital. He had been a sufferer most of his life, partly because of mental depression caused by the hideously unjust treatment of his music by the profession. He had just read my little book on him-the first edition, which is far less complete than the later one written after his death and including all his letters to me.

"The whole book," he wrote, "breathes sympathy and love for my art, and you have made excellent use of the material. Of most particular importance is the chapter on the relation of Norwegian folksongs to my originality. For this I must express to you my gratitude in the highest degree. You have succeeded brilliantly in rehabilitating me in face of the many unjust and ignorant foreign criticisms."

Now, dear reader, I can tell you what I consider the greatest achievement of my musical career. It lies in my having done for one of the six most individual composers that have ever lived what made him write that letter to

An Appeal for Justice

I wish he could have lived to see the later and more complete edition of my book. I do not believe any reader of this article will be mean enough to consider me



thing in the whole history of music-many persons be- sons. As a matter of fact, I get no royalty from it,

Therefore, I have a right to urge every professional and music lover to read and reread Grieg and his Music. and then to buy his songs and piano pieces and absorb and assimilate them in the light of the facts revealed in that book and the notes to my edition of "Grieg's Best Fifty Songs" (on which, also, I get no royalties.) I ask this as a simple matter of justice toward a creative genius of the first rank who has been persistently be-

If I have smashed, destroyed, annihilated the "schoolgirl" notion about Grieg, I have not lived in vain. If I can persuade musicians and amateurs to discover for themselves the riches and the glories of the Greater Grieg, I shall be the proudest and happiest man in the

I have given up writing musical criticisms for a daily paper because I am tired-oh, so tired!-of most of the music publicly performed. But I am not tired of Among his plano pieces there are several collections Grieg. When I sit down at my plano and play for myself, it is usually either Bach or Grieg.

Think what that means! And think what it means that America's foremost musical genius, Edward Mac-Dowell, to the end of his life adored Grieg more than he did any other composer; and that the same is true of on of the leading musicians of our day, Percy Grainger,

vertisers say: "You will use it ultimately, why not

Test Questions on Mr. Finck's Article

1. Name the eleven composers whose cause Mr. Finck especially championed,

How are Back and Wagner to be compared? Who is "King in the Realm of Piano Music?"

Why were the composers, whose works appealed se

5. What are the "keys" to the charm of Grieg's music?

Seven Practices to Conquer Difficulties

By Alice F. Horan

1. PRACTICE each hand separately, determining the fin-

2. Practice hands together, slow and forte, watching each note to discover the harmonic pattern. 3. Practice slowly, strongly accenting every other note,

beginning with an accent on the first note. 4. Practice slowly, strongly accenting every other note, beginning with an accent on the second note, just the reverse of the former way. This insures individuality of

5. Practice a group of four, six, or eight notes, according to the formation of the passage. Practice this group lightly, quickly, and above all, clearly. Treat the succeeding groups in the same manner. After this, two groups should be coupled to acquire smoothness and fluency. Each group, large or small, must be repeated several

6. Practice by repeating this process faithfully every day, for a time. After a few days of this intensive study

a great gain in technique and clarity of tone will be noted, 7. Practice "away from the piano." Test your memory by trying to visualize the entire passage. If you are able to do this, you have indeed conquered the difficulty.

The Play Days of Musicians

By Ebner Hascom

One wonders when the great composers ever got time to play, when one looks at their enormous output. Yet several of them were very fond of games of various kinds. Mozart, for instance, was abnormally fond of billiards, as indeed is Paderewski. Mozart often amused his friends while playing billiards, by humming over melodies. Once after he had spent an evening thus he finally went to the piano with the exclamation, "Here it is, now. Listen!" and he played his beautiful Quintett. from the first act of "The Magic Flute." He had been composing it during his game.

Every music worker should adopt a sport of some kind. Commander Sousa and Josef Lhévinne go in for trap shooting. Brahms is known to have been fond of cards. Kullak, it is said, used to like to box. Verdi made a hobby of farming,

Are You Going Caroling This Christmas?



THE ETUDE

Revival of a Mediaeval Custom Which is Sweeping the Country; Stories of the Most Famous Christmas Carols and Christmas Folk Songs

By GEORGE A. BROWN

EDITORIAL.

Christmas experiences at this day is the revival in upon the midnight clear" has come into a newer and America of the Old World custom of singing Christmas Carols in the streets on Christmas Eve.

Millions of people have been awakened Christmas morning with beautiful music that carried with it the glorious message:

"Christ is Born!"

Wholly independent of creeds and sects, mankind bows before the beautiful spirit of the Christ Child. The manger-born Prince of Peace is the highest emblem of the world democracy to-day.

The great war has come and gone. Whose was the final victory? The Prince of Peace! If you doubt this, go to the navy yards of the world where armies of men are demolishing the engines of war. This may be but a step, but it adds a new meaning to the message that will be sung around the morld.

"Peace on Earth, Good Will to Men!"

THE revival of carol singing in the streets at Christ-

mas time has brought with it a desire for information

The First Christmas

about the year 200; and after many changes in the time

of year for celebrating the Nativity-some as late as

May 20th-the date decided upon by church authorities

was December 25th; and in 1038 we find the term

Christes Maessi (O. E.), from which we get our English

The French word Noël is derived from Natalis

(Latin, Birthday); and carol (It., Carolare) suggests the

The word Yule is of disputed origin but probably came

from an Icelandic root, meaning, "A feast in December."

The First Carol

Assisi made the first Christmas créche, or crib, to rep-

resent the manger bed of the Saviour; and he and the

The later Christmas plays, of which St. Francis'

tableaux were the forerunners, were acted versions of

Christmas scenes and were helpful to the Church in

teaching scriptual lessons, as very few of the people

could read. Singing by clergy was introduced between

the scenes of the mystery plays; and the people enjoyed

these vocal interludes. Their enthusiasm was so great,

they often marched through the town, following the

wagons on which the scenes were enacted, and joined in

From this custom it was an easy step to the singing

of carols apart from the mysteries; and by the 15th

century it was a common practice to sing the carols

The Cherry Tree Carol

which perhaps the most interesting is the "Cherry Tree

Carol." The poem appeared in the 18th century; but

the story dates from the Coventry mystery plays of the

15th century. Mary and Joseph are on their way to

Bethlehem, before the birth of the Saviour. As they

upon the tree bends down its branches and offers its

fruit to her. The legend of the eherries is intimately

associated with the episode of the apple in the Garden

of Eden and is one of the oldest stories in the world.

Many of the old carols are founded upon legends, of

alone, without the histrionic representations.

hymns in honor of the birth of Christ,

saints, celebrate their birthdays.

accompanied by singing.

singing the carols

Of all years this is the one when we should join in carol singing with greatest joy and triumph. How can the birthday of Christ be welcomed and you will get a new thrill this Christmas.

> Three Ships Come Sailing In." It comes to us from ahout 908 and converted to Christianity. The transla-The Coventry Carol, "Lullaby, Thou Little Tiny Child,"

about the carols. Is is a curious fact, but one well authenticated, that Christmas was not among the earliest festivals of the Church. Irenaeus and Tertullian, early dates from the 16th century Coventry Corpus Christi church fathers, omit it from their lists of feasts; and play entitled the "Pageant of the Shearmen and Tai-Origen asserts that in the Scripture, sinners alone, not lors." The melody is charming and while written in a minor mode, as were many old carols, it ends with The first evidence of the feast comes from Egypt, sung unaccompanied by a choir of trained singers.

The Wassail

The Wassail is one of the oldest forms of English carol and derives its name from the Anglo-Saxon "Weshal" (be hale or healthy), a toast equivalent to the modern, good health. The presence of a feasting carol is easily understood, if we remember that most of the great Christian festivals were grafted on the feast days of the old heathen mythology. Christmas mediaeval ring dance which, like all old dances, was coincides with the time when the Druids celebrated the winter feasts; the Romans, the Saturnalia; and the Scandinavians, the Feast of the Yule. The well-known Wassail song familiar to the English people is the North country traditional carol, "Here We Come A Wassailing,'

Possibly, the first carol was sung in the Italian village Most of the old tunes were of the folk-song order, Greeia near Assisi, in 1200. Here St. Francis of being popular melodics of the times and adapted to carol words. An excellent example is "What Child Is This." The original is a charming old love song, "My Lady Greensleeves." Another popular tune is brethren of his community gathered around and sang "God Rest You Merry Gentlemen."

"O Come, All Ye Faithful"

The melody of "Adeste Fideles" was probably written about 1780. Many compilers credit it to John Reading (1677-1764); but this is known to be an error. Later it was ascribed to Marco Portogallo. The Latin hymn sung during the Midnight Mass was heard (perhaps for the first time) in the Portuguese Chanel. London, and for this reason the tune is known as the Portuguese hymn.

The hymn "Joy to the World" was written hy Dr. Isaac Watts and the tune "Antioch" is an adaptation from Handel's oratorio, "Messiah."

"Hark the Herald Angels Sing" was written by Charles Wesley about 1730, possibly with "Adeste Fideles" in mind, as some of the stanzas are almost translations. The melody is a noble choral taken from the Mendelssohn Cantata "Gott ist Lecht."

'Angels from the Realms of Glory" was written by James Montgomery (1819) and the music is by Henry Smart, one of the great English composers of sacred music. He became blind; but his loss of sight was pass a cherry tree, Mary desires some of the fruit and no hindrance to his genius and he was universally asks Joseph to get it. He brusquely refuses, where- mourned when he died in 1879.

"O Sanctissima," the Sicilian "Mariners Hymn," was at one time very much in vogue, chiefly in non-conformist chapels and was first published in England about

A carol which must have been very popular, judging "Good King Wenceslaus" is probably a legend confrom its many variants which still exist, is "I Saw nected with Saint Wenceslaus of Bohemia who was horn

One of the most thrillingly beautiful of our more gloriously than with beautiful carols? "It came higher spiritual significance.

In some large cities, such as Philadelphia, the matter of caroling is organized upon a municipal scale. In the "City of Brotherly Love" Mr. Florence J. Hcppc, an active music-worker, and a group of faithful assistants, has spent months in past years in getting ready for Christmas caroling. This has led to a great central "Sing" in the heart of the city on Christmas Eve, with large bands of instrumentalists. For two years the huge central chorus has been directed

groups proceed to all parts of the city.

Let us have more and more Christmas carol singing. Collections such as "Standard Christmas Carols" cost only a few cents when bought in quantity. The earols are so simple they may be learned over night or at a few rehearsals by any body of singers. My! What a glad and happy time everyone has! Perhaps you never thought of getting up a Christmas Carol party to sing in the streets until you read this article. Start right away

by Dr. Leopold Stokowski, director of the Philadelphia Orchestra. Other

Derbyshire and, in the form now used, dates from the tion is by Rev. Dr. Neale. The music from Helmore's Christmas Carols is hased on an ancient melody. "Tho Moon Shines Bright" is an English traditional carol from Warwickshire; and "When the Crimson Sun Has Set" is another fine old English carol that shows its clerical source in its Latin refrain.

"See Amid the Winter's Snow" was written by the a major third which has a most beautiful effect when Rev. E. Caswell and set to music by Sir John Goss.

"Shepherds, Shake off your Drowsy Sleep" comes to us from French sources as also "Come with Torches, Jeanette, Isabelle," the latter prohably the work of Nicholas Saboly (1614-1675.)

An American Carol

"O Little Town of Bethlehem" is another American carol. Phillips Brooks wrote the poem in 1868, the in-spiration coming from a visit to the Holy Lands a few years previously. Mr. Lewis H. Redner, who wrote the music, was organist at Holy Trinity Church, Philadelphia, at the time Phillips Brooks was there as rector. Dr. Brooks had asked his organist to set the poem to music for the Sunday School. The theme came to Mr. Redner as he slept; and waking, he jotted the notes down at his bedside. While other musical settings have appeared for this lovely poem, Mr. Redner's seems tlestined to remain the popular one.

"We Three Kings of Orient Are" was written and set to music by an American clergyman, Rev. John

Henry Hopkins, D.D.

"Silent Night" is known to all lovers of beautiful carols. It is a German hymn which for a time was erroneously ascribed to Michael Haydn and later to Jos. Aiblinger. It has been definitely traced as the work of Franz Gruber (1787-1863) who was a teacher and organist at Arnsdorf, Austria; and the words were written by Joseph Mohr, an Austrian priest who died in 1848.

In these Christmas Carols, we have inherited a treasure from the past that is well worth preserving; and the ever-increasing use of them by our churches shows that

these Nativity hymns still make a strong appeal, Other carols and Christmas folk-songs that are widely sung at this time are:

Night......Old English Melody

Christians, Awake, Salute the Happy Morn John Wainwright

It Came Upon the Midnight Clear.. Come with Torches, Jeannette, Isabella

	Old	French Carol
Away in a Manger	E.	N. Anderson
The Holly and the Ivy		Traditional
The Sleep of the Child Jesus		F. A. Gevaert
Lo, How a Rose		M. Praetorius
A Joyful Christmas Song		F. A. Gevaert
Legend-Child Jesus Made a Garden. I	P. I.	Tsehaikowsky

A good deal has been written about individual music- and courtesy on such an occasion is good policy on the instructor differs considerably from the specific energy and attainments which make the perfect class-demonstrator. A few essential qualifications may be summarized as follows: Thorough and fully memorized Familiarity with the subject matter taught, whether this be theory, harmony, counterpoint, "form" in composition, orchestration, history of music or sight-singing; Method in the imparting of information to a mixed gathering of students-a gradual leading-up to the climatic points of the discourse at each class, so disposing the material as-to have neither too much nor too little to be remembered by the hearers on any one particular occasion; and, finally. Monner of Delivery-under which heading might be included easy and fluent speech, clarity of explanation (so as to reach the lowest range of intelligence likely to be in the class), and that pleasant, inspir-

There are minor requirements in class-teaching which are often omitted to the detriment of the good work done. Among these are such items as the unpunctuality of the teacher, who often rushes in either late, or just "on time," and then makes a fuss in winding up as if he, or she, were catching an invisible train. Pupils are sensitive to such ill-advised tactics, and take less interest in their subject than they would otherwise do. thinking, possibly, that the instructor looks upon them merely as so many bores who must be talked to for an hour or so at so much per hour. Under the same objection comes the too great aloofness of the demonstrator. He is often too pre-occupied to listen to the inquiring among his listeners-some earnest if dense student who is not quite sure about some point, and would

ing form of address which enthusiasm and a real apti-

tude for the work invariably give to an expert pre-

teaching in all branches. But this activity of the skilled part of the teacher. Carelessness in having materials, such as text-books, diagrams, or even the chalk and duster for blackboard handy, diminishes the respect of the learners for their preceptor. These things may seem trifles; but trifles count.

Generally, in class-teaching of whatever kind, the person in charge should endeavor to reach the general rather than the special intelligence of the students present. Nothing is gained by talking "over the heads" of those who come to gather knowledge rather than see it flaunted arrogantly in their faces. A nervous or over-anxious professor, on the other hand, largely minimizes the benefits his possibly real skill and knowledge would confer. As far as can be, in class demonstration, text-books should be dispensed with, as there is a class of student who will be always ready to ridicule the man who is constantly turning over pages to confirm some statement he has made. Concentration on the topic, combined with that familiarity with it which we have emphasized above, is the best antidote for "fumbling about" of all kinds on the part of the lecturer. Notes, if used, should be brief and easily found, and read clearly in the often uncertain light of an ordinary class-room. If illustrations are needed to be played or sung, the lecturer should be wholly competent to do this, if he has not previously coached a student to perform a selection. Especially should a class-teacher have a ready hand at blackboard demonstration, Speed and accuracy in the putting down of chordal sequences (in harmony), or the cataloging of historical facts in neat, chronological order, always impresses the serious student. In short, the speaker should be expert at his branch in every sense of the word, and should send his learners away with the impression: "Professor So-andlike a private explanation afterwards. A little tolerance So knows what he is talking about,"

Giving the Fingers a Vacation

By Joseph George Jacobson

Over how many weary miles do a pianist's fingers were not only as strong as they were before, but they travel during the year!

I remember long trips on railroad trains and in primitive countries, in donkey carts and ox wagons, when there was no chance to use a piano, I substituted a two octave and a half "dummy" keyboard, afraid to miss a few days without drilling the fingers. Now I realize that if I had given the fingers a good rest during the vacation time it would have been more beneficial. For a month I tried not practicing once. During this time I drove an automobile continuously over mountain roads, forgetting that there was such a thing as scales or arpeggios. On returning I wisely commenced to practice carefully. The periods were not too long during the first few days and the exercises not too strenuous. I used mostly a few Chopin Études, Bach and scales

After four or five days I noticed that my fingers commands the reverence of the world,

also seemed to have gained in strength and agility. Certain passages which had given trouble before my leaving were easy after a little practice.

Too many pianists become slaves to the keyboard. Practice, PRACTICE, Seems to be their motto. If they would sometimes forget about this and put their minds on something else for a short while in God's beautiful outdoors, they would certainly benefit. How many pianists go stale through a steady grind day in and day out! It is impossible to concentrate on work when there is no variation. Practicing without thought is useless. Read good books that deal with other subjects than music and you will broaden your scope of view and add to the breadth and symmetry of your playing. Only through the presence of universal culture does genius ascend to a lofty peak of fame which

Waking the Dozing Student

By Nancy D. Dunlea

THE student who sees and plays only the notes on two quarters and two eighth notes will compel him to the page is frequently the despair of the piano teacher. do a little figuring. It may even be necessary for the Time, not to mention the marks of expression, are completely ignored. Correcting these mistakes patiently for a number of lessons may produce results. But usually the correction must be more forceful if the student is to climb up from the slovenly habit of missing time, touch

A useful plan is to have the student to make some corrections himself. Play the music and ask him to watch for mistakes. The chances are that he will not notice rests, or forte and piano. By calling his attention to this, he will be more alert in the future.

To make him study out time, as well as feel it or get it by ear, as this type of student is apt to do, request him to place the correct number of counts, in figures, over every note, on a certain page in his lesson. Don't give him too complicated time for the first assignment, but measures in which six-eight time is expressed with to bring out, when the student has thus analyzed it.

teacher to "figure" a sample measure to give the pupil

For encouraging study of expression, request the pupil to use a red and blue crayon. With the red crayon, ask him to mark every loud passage in the piece, by underlining, and with the blue crayon ask him to mark the

Where the melody is involved in any composition, the red crayon is again useful. It is a new idea to some students that the melody, or "tune," may shift from treble to bass. Ask them to encircle every melody note with red and then play it louder than all the rest of the they are so very singable (when understood); the Eugstudying Bach. The predominating voice in the Two a joy to sing; then, too, I feel it a great privilege to and Three Part Inventions, for instance, is much easier

Determination Masters the Piece

By Earl S. Hilton

HERE is the problem. You have a perfectly good piece of music which you are trying to learn to play. Having beard it, you know that it is a very beautiful selection The teacher assigned it for your special study, and he told you that it was within your ability and technic, But somehow you cannot get it learned. Is it because you lack Will-Power? No. It is not that. You have proved that on other duties of the day.

Very well, here is the solution: You lack determination-continuing, persevering determination. You have tried the piece? Then, try again. If you cannot play it right, then examine it to see what is stopping your prog-After a careful examination you might discover that you are not well enough acquainted with an arpeggio or chord passage. Or, perhaps a whole page needs to be carefully memorized before further progress can be made. The teacher will help you to discover your needs for study. But, kind student, it is up to you to determine to work out these difficulties and obstacles

Sparks from the Musical Anvil

Glowing Words of Contemporary Music Workers

"THE secret of a long creative life is not to get blasé. The body does not grow old so rapidly if the mind emotions are kept young."—MORITZ ROSENTHAL. * * *

"No pianist can permit his enthusiasm to stagnate, Unless the artist brings to his performances a constant delight in his own playing, he cannot hope to interest others."-Josef Lhévinne.

"Ah! the revelation of hearing Schubert's 'A Minor Quartet!' All my life his music has been perhaps nearer my heart than any other-that crystal stream welling and welling forever."-DAME ETHEL SMYTH,

"No life is complete, however worthy, useful and successful it may be, which does not include a r_sponsiveness to the call of beauty and art, which has not known the thrill that comes from these things.

—Отто H. Канк

* * * "After technic, interpretation. It often takes a long time before you know just how you are going to play a composition. I know I played the Nocturne in D Major for three years before it 'set in my blood.' "

-Jascha Heifetz,

"What I hope to do in America is to show the public that masterpieces of music are being written to-day as powerful, stirring and beautiful as the greatest of the past. I shall present in Boston music never heard before music written by men now living who will rank as high a century from now as Mozart and Beethoven. -Serge Koussevitsky.

"Music of to-day, whatever else it may not be, is direct and to the point; it requires for its assimilation a far greater degree of mental concentration on the part of the listener than was formerly the case. It climinates much that would formerly not have been considered superfluous, and it reflects in its technic the prevailing spirit of concise speech and concentrated expression. -Eugene Goossens.

"In the final analysis, most people in America still attend concerts of all sorts because they enjoy the music, I have never put a number on my program unless I felt that it would be enjoyed by my audiences. Wagnerian music has been in my programs almost every year. People seem to enjoy the Wagnerian

music, even if it is fairly heavy musical diet." -JOHN PHILIP SOUSA.

"I sing Beethoven songs because the people want to hear these refreshingly melodious songs; then they are so unusual to this day and age; they have a message, a real message that every human heart understands; This exercise is especially useful to the beginner lish translations are so quaintly charming that they are sing such music that has been so long unsung." FREDERIC FREEMANTEL.

Rubinstein's Master Methods in Piano Study

Written Exclusively for THE ETUDE

By FELIX HEINK

[EDITOR'S NOTE:-The following article is the first of a series outlined by Prof. Heink, delineating the methods employed by his famous teacher, Anton Rubinstein, Prof. Heink has been director of the Heink Conservatory at

Mastery. 1. Acquiring Mastery of the Fascinating Art poor, patient, long-suffering, hard-working teacher, with upon the scales (major if Tone-Shading, Tone Color, and Touch after the ideas ears already calloused by hours of student pounding on and minor). They may uggested in Jessons from Anton Rubinstein.

"Life is but a song,

Art is wondrous long, Yet to the wise her paths are ever fair, And Patience smiles, though Genius may despair.

Give us but Knowledge, though by slow degrees, And blend our toil with moments bright as these, Let Friendship's accents cheer our doubtful way, And Love's pure planet lend its guiding ray;

Our tardy art shall wear an angel's wings, And life shall lengthen with the love it brings. The truth, inspiration and comfort in these words of Longfellow, when read with full understanding, are singularly helpful to the teacher and to the student in the endless search for wisdom and progress.

Whether Rubinstein was familiar with them or not is difficult to say, but his life career, marked by interminable patience and ceaseless effort in his quest of the highest ideals in music, could hardly be expressed more beautifully in poetry.

Years ago, prior to the time when the writer went to study with the great Russian master, he had been struggling with a series of artistic problems relating to the mysteries despite the efforts of other teachers. Rubinstein's plain, practical explanations, definite instructions and sensible interpretation of artistic matters, solved these problems so clearly that it is with the knowledge that this valuable information should be communicated to other generations that the writer has expanded Rubin, stein's principles, along the lines that the master laid down. The Rubinstein principles with the writer's delineation of them are revealed here for the first time.

The Influence of Speech Upon Music

Anton Rubinstein, as in the case of many other great interpreters and deep thinkers upon music, seemed to find much enlightenment, and proportionate success in the practice of hiseart, by emphasizing the close relationship between music and speech. As is well known, one may be able to read a language or read music with ease, but at the same time be unable to read aloud effectively or to "recite" music. The comprehension of the meaning of the creator and the execution or the expression of i are, therefore, two different things,

In this connection it is interesting to record some of the principles and opinions of Rubinstein agent this subject. Rubinstein helieved:

1. That in the study of the close relationship between the sound of speech and the sounds of music, the student might gain greatly in comprehending the principles of sing music.

2. That the real practical value of the knowledge thus gained is enhanced by being put into immediate keyboard

3. That only through the finest possible training of the ear are we enabled to distinguish the infinite artistic variations of the actor's voice; and, similarly, only through the exquisitely trained ear can we appreciate the myriads of delicate gradations of sound which are abso lutely imperative in the interpretation of a masterpiece

4. That, therefore, the car is the only reliable guide in the mastery of the art of "reciting" and "tone

5. That, as no successful orator or actor would think of repeating a succession of words equally loud, so no successful "reciter" of music would think of playing a number of succeeding tones equally loud.

Rubinstein's Wonderful Hearing

To Rubinstein's wonderfully gifted and finely trained cars the ordinary five gradations of tone, as expressed with the usual five dynamic expression marks, pp, p, mf, f, ff, were ridiculously insufficient. The average student in the earlier grades is quite content with these fcw marks, usually playing everything ff. The sooner the St. Louis for many years. He is a brother-in-law of Mmc. Schumann-Heink. For many years Mr. Heink had made a specialty of the art of interpretation and is recognized as an authority upon that subject.

keyboards

The other extreme is the anaemic maiden with the perennially gentle, whispering touch which she associates with the voices of angels. Such pupils have to be carefully made to understand that virility and power are as necessary as delicacy in piano playing.

The Threshold of Expression

Much has been gained when the advanced student can play with the customary five degrees of tone, pp, p, mf, f. ff; but even with this, the student is still only upon the threshold of expression. In the true mastery of the art of shading, as I have developed it from the principles of



ANTON RUBINSTEIN

Anton Rubinstein, there are not mcrely five degrees but twenty-eight degrees between extreme softness and extreme loudness. This adds tremendously to the artistic possibilities in interpretation and contributes a kind of fascination to one's playing which we are accustomed to associate only with that of the greatest concert artists. Moreover, the means of attaining it, as explained later, are exceedingly simple if properly understood and car-

More Than Five Colors Needed

The student must first of all realize that he must have more than five dynamic colors on his musical palette. If it were possible to bring back the playing of Rubinstein to this day and generation, one of the first things that would impress the hearer would be the master's marvelous power of swaving audiences. Of course, this was due to a great many things, but the principal one was his absolute freedom in dynamic expression, due to the employment of numerous gradations of tonal force.

How can the student set upon his road to approach the heights of Rubinstein? That is a problem to which I have addressed myself for years. The work should be done systematically; and it should be simple. The practical exercises thus devised, for which many have done me the honor of associating my name as the "Rubinathletically inclined student awakes to the fact that there stein-Heink" system, belong to art; and I am very are other gradations of tone than ff, the better it will be happy to have them outlined in part in THE ETURE. They for everyone in his neighborhood, to say nothing of the consist of twenty-four exercises or "forms," all based other musicians are doing the same.

seem mechanical at the start (as indeed they

should be); but in the end they lead to infinite freedom of expression and those charming effects in tone shading that distinguish the coarse amateur from the real artist. Just as a tonguetied man can never become an actor with such a restriction, just as a "monotone" can never become a singer, so can the student never hope to become a real artist until all technical and mechanical obstructions are

removed. Of course, the following system presupposes that the student has a thorough knowledge of the major and minor scales, so that they are virtually automatic, and that a" the attention can be given to degrees of tone shading

For convenience, this system is divided into Forms, The student is advised to practice each form and master it before passing to the next onc.

Form 1: Play all the twenty-eight tones of any scale (starting with C-Major) over the four octaves from the bottom up to the top and back again in an even ff (not f) tone-force. Lct me remark here, that, to Rubinstein, playing ff meant the same as what in public speaking to an orator means "shouting with all the force and power he possesses;" while pp, with him, stood for "zephyrlike whispering," that is, giving each tone as lightly a feather-like touch as possible.

Form 2: Play all the notes of the same scale up and down pp (not p), each touched as lightly as possible, and each tone having just the same light pp tone-shading as every other one. The tones should be just barely audible.

Form 3: Start with the lowest note of the scale, the first tone pp (tone-shading 1), play upward each succeeding tone one shade louder, reaching the end of the first octave playing f (the seventh tone with tone-shading 7); continue upward, adding one degree of loudness to each ucceeding tone (as you did in playing the first octave), eaching the end of the second octave playing mf (the 14th tone with tone-shading 14), continue that way upwards, constantly adding one degree of loudness to each tone, reaching the end of the third octave playing f (the 21st tone with tone-shading 21), continue that way upward, reaching the end of the fourth octave playing # (the 28th tone with tone-shading 28 or full force), Now in turning from the 29th tone downward, you play constantly diminuendo, that is, omitting with each succeeding tone one degree of loudness; in other words, starting the 28th (or 29th) tone ff (degree 28), you reach the 21st tone playing f (or degree 21), you reach the 14th tone playing mf (degree 14), you reach the 7th tone playing h (degree 7), you reach the first tone playing ht (degree 1)

Form 4: Is practiced the reverse of form 3; that is, ou start at the bottom # (degree 28) and going up you play a perfect diminuendo, ending at the top pp (degree 1); then in turning downward and starting the top note of the scale pp (degree 1), you constantly add with each succeeding tone one degree of loudness (the perfect crescendo), ending at the bottom (as you started) ff or

How Rubinstein Observed Tone Shading

The following incident, that happened at a rehearsal of an orchestral performance under Rubinstein's direction, might not be inappropriate here. Rubinstein stopped the musicians' playing, saying to the men, "Gentlemen, this passage is marked on my copy f; please play it that

After rehearsing that particular part over, he stopped again, addressing the men the same as above. They played it again, even louder, Rubinstein again repeating previous correction. The passage having thus been rehearsed several times, the director still insisting that "he was not satisfied, that the phrase was marked by the composer f (forte), and that he wanted it played that way," one of the players, evidently having lost his patience, spoke up, "I beg your pardon, Sir, but I am playing as loud as I possibly can, and it seems to me the

Rubinstein answered, "Why, that's just what I am larger and more difficult works. Audiences will be trying to correct; the composer's instructions are that surprised by the results obtained, this passage should be played f, forte, loud, but you are

playing it ff, fortissimo, the loudest possible." great interpreter is in his employment of the Art of teacher. The results that one gets in a short time Shading, and how superficially the average ordinary should be regarded merely as encouragement. In conperformer generally regards it, but it also shows the clusion let us recall once more Longfellow's prophetic original and characteristic way Rubinstein often em- words: ployed in imparting his very superior knowledge to others, instruction not easily forgotten.

Other Helpful Suggestions

If the reader has understood my explanation of forms 3 and 4 of the practice of the art of tone-shading, he will have full comprehension by this time not only of what Rubinstein meant by using twenty-eight degrees of tone-shading, twenty-eight figures, instead of the commonly used mere five expression marks, five letters, but the reader will (after practicing the same for a while) also realize to what extent Rubinstein's wonderfully fascinating and impressive piano-playing resulted from the very superior understanding of his, regarding this Mastery of the Art of Shading. If the reader never read that clever sketch, "How Ruby (Rubinstein) played the piano," we advise him by all means to get a It is one of the best and most amusing things of

All these above-mentioned forms, as well as those hereafter explained, should at first be practiced very slowly; later, as the student attains the skill of placing the right degree of force (touch and tone-shading from I to 28) on each tone as required, speed should be developed gradually and systematically with the aid of

The student (and teacher) will derive much benefit by going through the entire system, practicing all the scales (and arpeggios) in the following way: Forms 1, 2, 3, 4, legato; forms 5, 6, 7, 8 same as 1, 2, 3, 4, but staccato instead of legato; forms 9, 10, 11, 12, 13, 14, 15, 16, same as forms I, to 8, but each hand playing octaves instead of single tones. For the purpose of acquiring independence of master works, forms 17, 18, 19, 20, 21, 22, 23, 24 will be found most helpful. Practice those as follows: form 17 right hand ff, left hand pp (over 4 octaves, legato, in single tones); form 18; right hand pp, left hand ff (4 octaves legato, in single tones); form 19 like 17, but staccato instead of legato: form 20 like 18, but staccato, instead of legato; forms 21, 22, 23, 24 like forms 17, 18, 19, 20, but in octaves instead of in single tones.

The various ramifications of the different forms are extremely simple; but, even at that, some students will not take the care and time and patience to play them correctly. All that can be said of such students is that they have not realized the first principle of artistic progress.

"Anything that is worth doing at all is worth doing

With the faithful and serious student, a decided improvement in playing will be noticed in an astonishingly short time. The principal advance will be found due to the compulsory listening to the constantly changing degrees of dynamic force. Ear training specialists make a great ado over the ability of the ear to perceive correct pitch. This requires acute hearing, it is true, but not nearly so acute listening as to notice the fine gradations of tonal force. The student is all the time working for an ideal. He may not reach the ideal as Rubinstein reached it; but every step in the right direction is important.

How Thus to Master Compositions

After a few weeks of practice with the scales, the same principle may be applied to the arpeggios. Indeed it may be applied to simple compositions and studies The student is invariably surprised and delighted with the progress he makes in this way. It brings life and virility to his playing. Stilted, machine-like playing

Experiment first with slow and short compositions of little technical difficulty, such as hymns or the song forms. Give the melody tone a few degrees louder shading than the tones of the accompaniment. This independence in tone shading will have been acquired by the practice of forms 17 to 24 inclusive.

In studying a new piece, mark with a pencil over the more important phrases and notes the different degrees of loudness, with a comparative scale of shading from 1 to 28, using your own taste and judgment in the matter, guided by the composer's suggestions. This dynamic analysis is in itself very valuable training. After having experimented with the smaller and simpler compositions, apply the same principles to the art and practice of music.

The complete development of this principle of Rubinstein, as I have carried it on, will take a great deal of This incident not only illustrates how particular the time, even when working under a skilled and trained

"Give Us But Knowledge Though by Slow Degrees." It is the writer's purpose in the future to develop

pedagogically some of the other principles of Rubinstein, which made him the greatest master of his instrument

Selecting New Material for Piano Pupils

By Virginia Thomas White

THE progressive music teacher finds the selecting of new material a problem. She must be familiar with the music she uses, because a great part of her success depends on her choice of this. The musical inclinations of the pupils must be studied and kept in mind for no two students have the same tastes. Then she must choose that which is suitable to the pupil's stage of advancement. She must be able to judge a piece by looking at it. Time, rhythm, notes, pedalling, and the technical construction as well as harmony, must be taken into consideration. To meet these many different needs the teacher will seek variety in the material she uses, and must keep constantly alert to the late publications of all kinds

There is a danger of becoming narrow in choosing this new material and we must guard against that. Naturally, a teacher wants to use the best she can find, and she goes to the works of the masters and wellknown modern composers for it. But what if she should find a number suitable for her needs by an unknown composer? Must she refuse to consider it because Mozart did not write it? Indeed not! Since it is suitable for her work and is technically correct, it is worthy of consideration. She should study this number before giving it to the pupil and learn in what points it will be strengthening. The purpose of fresh work is to aid the pupil and the teacher should keep this in mind. The new piece should cover some technical point in which the pupil is weak.

After fully mastering this new composition, the teacher should play it over at the lesson to give the student the desired interpretation. There is much controversy over this point but I have had more success by giving the interpretation than by trusting to the pupil to interpret the piece. It is very frequently more difficult to undo the impression made by self-interpretation than to play the piece correctly once for the pupil.

A Real Ritard

By Sarah A Hanson

HERE is a little "trick" learned from Dean Ethelbert Grabill, former head of the Music Department of the University of South Dakota.

To get an accurate ritard, take, for instance, notes a-b-c-d-e. Count I between a and b, 2 between b and c, 3 between c and d, 4 between d and e. The ritard will thus be absolutely gradual. This is a simple but distinct help in teaching the ritard, of which an accurate one is difficult for the average pupil to achieve.

This can be applied in any tempo, of course, Example: 1 1.2 1.23 1.234

A New Year With New Standards

You have already noticed new faces, new writers, new ideas, new fields, in THE ETUDE. This is only a part of a broad journalistic policy we have established, which will retain the best during the coming year and give in addition the ideas of a host of new writers and thinkers upon the

Standards of Study

Most educators of the present realize that music study of any kind is beneficial to all classes of young people, Just who should undertake to become trained musicians, however, depends very considerably upon the disposition and mentality of the child. Mr. John Grolle, director of the Curtis Institute of Music, recently related in the Evening Ledger some of the qualifications of such students. The following is a quotation:

"What are the standards the student should be able to meet in order to guarantee to the parents that the money expended for musical instructions is well spent? Observation and the experience of years in advising parents and hearing pupils play have convinced me that the following are the too-often-neglected factors in ordinary music teaching:

"First, common lack of knowledge of the key signatures, of form and of analysis; second, a lack of selec-tion of the proper teaching material; that is, the music chosen for the student to study; third, the lack of development of the physical side of musical instruction: ourth, the lack of musical consciousness in the pupil in most instances-by which I mean that they do not know what they are doing; and, fifth, the lack of a correct application of fundamentals, of undeveloped rhythmic response, and of neglect of the creative possibilities of the student.

"This last is an interesting and important point, because I mean creative in an interpretative sense as well as in composition. I have often been astounded by the number of pupils who show an aptitude in writing original melodies, but many of the teachers either do not appreciate this gift or do not know how to develop it,

Choosing the Wrong Instrument

"Another point to be carefully considered is that so many music students choose the wrong instrument: Thus a natural-born pianist may select-or rather his parents do it for him-the violin or the violoncello, or the reverse may be the case. Under any circumstances it happens

"No child should be compelled to study music if he does not want to do so. Many parents insist that the children study music simply because the parents wish itthe little student has nothing to say about the matter. This is entirely wrong and generally results in a dislike for the art on the part of the child; the parents simply use compulsion in the matter instead of studying the tastes and abilities of the child. Not every child should study music; many of them have a strong preference for some of the other arts, and this should be considered

"There is great need that the community be protected against the fake teachers and also against the teacher who is perfectly honest but who cannot reach the teaching standards which the profession should insist upon. Thus, many young students, themselves still taking lessons, begin to teach music without the slightest preparation as to pedagogic principles and many of them, too, have been poorly taught by incompetent teachers. The result of this is that unbelievably bad conditions exist in much teaching of music, with a consequent impairment of what might be a real talent in many cases."

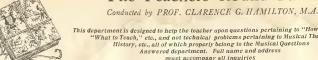
How Beethoven Played When He Was Deaf

By Elmer Hullinger

THERE is a false tradition that Beethoven in his later years was able to play beautifully despite his deafness. This seemed so incredible to the writer, who has always insisted with his piano pupils "that the ear is the greatest guide to good pianoforte playing," that he carried his investigations to the contemporaries of Beethoven. Finally a trustworthy account of his playing was found in the autobiography of Ludwig Spohr-unbiased because Spohr was a great friend of Beethoven. Beethoven did not play well after he had lost his hearing. The following is translated somewhat literally from Spohr's Autobiography. Spohr went to a rehearsal at which Beethoven played one of his trios. He writes:

"The impression was bad, since Beethoven from the very first notes played the piano very poorly. It was obvious that Beethoven heard literally nothing and also that there was no remnant left of the virtuosity he possessed when he had his full powers of hearing. In forte passages he played so loud that the wires clashed and in piano passages so softly that whole groups of notes were entirely inaudible. Deafness is a terrible affliction for anyone; but for a master it is beyond comparison."

The Teachers' Round Table



THE ETUDE

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address

must accompany all inquiries

I have a new pupil of fourteen years whose former teacher allowed her to leave a piece before it was thoroughly learned, and who reads very inaccurately. Please advise me as to how her bad habits may be overcome.—B. C.

Here is a case where you must get down to brass tacks, and introduce the pupil to the very fundamentals of correct practice. Give her material which requires careful attention to each note, and show her how to cultivate such attention. Take, for instance, one of Bach's Two-part Inventions. Have her to practice the part for each hand separately during an entire week before attempting it with the hands together. Have her to play very slowly, counting out loud, or, better still with the metronome. The next week let her nut the hands together, at first playing each measure (with the first note of the following measure) eight times, After this she may put each pair of measures together in a similar manner, and then each complete section of the piece. The whole may finally be memorized.

If she makes mistakes in her first draft of the piece let her discover each one for herself, under your guidance, and let her draw a ring with a blue pencil around each offending note.

I should discourage her playing anything in a rapid or perfunctory manner—"trying things through"—until habits of accuracy are acquired. After all, carelessness is the root of all evil in piano playing, and must be remedied before any marked advancement can be made.

Changes of Fingering

In fingering the scales which begin on black keys, should one play the lowest note of the right hand and the top note of the left hand always with the second finger, or use the fingers that come on those notes regularly in the course of the scale2—L. K.

I have found it more satisfactory to follow the latter procedure, although the former is prescribed in many of the textbooks. For instance, I should begin the scale of B flat in the right hand with the fourth finger, and should use the third finger on every B flat in the left hand. There are, in my opinion, two good reasons for doing so: first, because it is just as easy to use these fingers as any others; and second, because by this method we do not upset the regular habit of alternating the third and fourth fingers over the thumb, which is characteristic of all diatonic scales. In other words, avoid all unnecessary complications!

Scale Fingering

In response to my suggestion, several members of the Round Table have sent schemes for locating and fingering the scales. Miss Emma Schumacher, of Orting, Washington, says:

I have found the following rules for scale fingering the most simple for my pupils to understand and remember, also simple to execute:

RULE 1. For the right hand, in all scales beginning on the white keys (except B and F major), start with the thumb on the keynote, and put the thumb under after playing the third tone. Next, if playing two or more octaves, put thumb under after the fourth finger is used, then after the third, and so on, alternating. In playing down the scale, put the third finger over first, then the fourth, and so on. The fingering for the left hand is the reverse of that for the right.

RULE 2. In fingering scales that begin on the black keys, place the second, third and fourth fingers of the right hand respectively on F#, G# and Bb, then start playing the desired scale with the finger lying directly over the key which is the keynote of the scale to be played, if it is one of these three. Then place the second and third fingers, respectively, over C# and D#, using the same means to find the fingering for the black keynote. Play the rest of the scale so that the fourth finger will come on Bb.

RULE 3. The right-hand fingering for B major fol-

RULE 1, but the right hand starts with the thumb, which goes under the fourth finger, then under the third, and

A similar system of fingering is presented by Mrs. Ethel G. Page, of Tilden, Nebraska. Here is another concise summary, sent by Miss Ethel P. Bibber, of Orange, California:

Rules for Fingering the Major Scales

Divide the scales into two classes: . Those that do not use all five black keys. (The

2. Those that do use all five black keys. (The Dos.) 1 The Don'ts:

E's: R. H., 4th always falls on the new sharp.

L. H., 4th always falls on second note. b's: R. H., 4th always falls on B flat. L. H., 4th falls on the new flat (except in

F, where it falls on the second note, as in C.) In both sharp and flat scales the fourth falls on

the outside keys of the group of three black

Some time ago a clever teacher suggested to mc the following diagram of scale fingerings, which seems even more concise than the above. A given scale begins on the finger indicated, and proceeds around the circle ad libitum, in the direction indicated by the arrow:



The above diagrams are for the major scales only. For the minors (harmonic) they may be adjusted thus:



Concert Players

What are the distinguishing qualities of ? virtuoso planist or organist? I have read that Mandelssohn performed quite marvellously on both the plano and the organ, yet he was not regarded as a virtuoso of either instrument.
 What does the term Gonert signify, e. g., Concert violations, Concert planist?—E. D. A.

The term virtuoso is ordinarily applied to an expert performer on an instrument, who devotes his attention primarily to concert work. Inasmuch as his most conspicuous quality is an extraordinary command over the technic of his instrument, the virtuoso always incurs the danger of becoming a mere "show" performer, who resorts to all kinds of fancy tricks to astonish his audiences. In the middle nineteenth century, for instance, we find virtuosi accentuated by peculiarities of dress, long, flowing locks, rolling eyes and exaggerated gestures. Paganini, the wizard violinist, is perhaps the most notable example of this class. Liest with his magnetic personality and prodigious pianism, was the most famous piano virtuoso, although his later work as composer, conductor and teacher raised him to a higher level than that of a sensational performer. In these days, virtuosi are substituting more normal methods lows RULE 1, but the left hand starts with the fourth and a more solid musicianship for mere technical disfinger and puts the fourth over first, then the third, play. Similarly, Mendelssolm's high rank as a creative and so on. In F major, the left hand fingering follows musician overshadowed his virtuosity as performer.

2. The term concert player is not far different from virtuoso, since it means one who makes a profession of performing on the concert stage. But it has a more general significance: for while a virtuoso is a concert player, a concert player is not necessarily a virtuoso. One may be an excellent pianist, for instance, and may give much pleasure to the public by his playing, and yet may not aspire to the soaring heights of the virtuoso.

Materials for Grade IV

I have two pupils who will soon finish Mathews' Book Three, Graded Studies. Is it too soon to start them on Mendelssohn's Songe Without Words and the simpler Haydn Sonatas? What sonatas are adapted to this grade? Bach's Thee and Three-part Inventions would be too difficult, would they not?—Mrs. W. E. C.

Some of the simpler Songs Without Words could be given in the grade you mention, such as the Gondola Songs, Nos. 6 and 13, and Confidence, No. 4. Of Bach's 'wo-Part Inventions, I should give first Nes. 1, 8 and These may well be preceded, however, by some of the Little Preludes and Fugues. Leave the Three-part Inventions for a later grade,

As to sonatas, the first may be selected from the Sonatina Album, edited by Köhler. Within the fourth grade come the following by the classic composers: Haydn: Sonata in G Major, No. 1.

Mozart: Sonata in C Major, No. 1. Beethoven: Sonata in G Major, Op. 49, No. 2.

Sight-Reading

I am deficient in sight-reading. Would you suggest a method or course that would help?—M. H. F.

Pianists are proverbially poor sight-readers, because they have things altogether too much their own way. Practicing by one's self, it is possible to commit any musical sins one likes, without disastrous consequencesto linger over certain notes, to hurry over others, to stammer along to one's heart's content. But if a violinist took similar liberties in an orchestra, he would promptly provoke the anathemas of the conductor and, if he persisted in wrong ways, would soon find himself out of a iob.

So to become a good sight-reader, first of all do ensemble work. Get some friend to play duets with you regularly, and acquire the habit of observing strict time to the exclusion of everything else. Better still, form a quartet class with three friends, and hold weekly meetings in some place where two pianos are available, practicing under a teacher's supervision, if possible. There is a considerable amount of music written for this combination; and when it fails, you may double up the parts of a duet.

If you cannot arrange for such practice as I have outlined, constitute yourself your own conductor, and read music in strict time, sometimes with the metronome. Take some collection well within your ability such as the Sonatina Album, edited by Köhler, and read an assignment from it several times each day, reading a new passage at each practice period. Remember that the observance of strict time is the indispensable of sight-reading, and make this your guiding principle.

Putting the Hands Together

When a beginner is prepared to play with the hands together, should one teach him to glance from a note on the bass clef to the corresponding note on the treble clef, or vice versa?—A. J. W.

Assuming that it is always well to build the foundation before the superstructure, I should advocate the former method. The lower part is often neglected in the enthusiasm for the "tune," and it is wise to guard against such neglect by giving this lower part the priority of attention

Let the beginner, then, first read the part for each hand by itself, until he is able to play the notes with tolerable ease. Next, let him find on the keyboard the first note in the left hand, and let him place the proper finger on the key. After finding the right-hand note in the same way, let him sound the two notes directly together. The second note is similarly found and sounded, and so on through the exercise

MUSIC OR LAW?

ROBERT SCHUMANN'S mother wished her son to be a lawyer. Robert thought otherwise, yet proved himself a good advocate in pleading his own cause in a letter he wrote her from Heidelberg, 1830. This excerpt is from a volume of his letters edited by Karl Storck, After dealing fairly with her concern for his welfare, but not failing to remind her of his father's plan-"Remember how my father's clear-sighted intelligence destined me at that early age for art or music"-he compares music and

"Let me draw you a parallel, and for the present leave everything to Wieck (his teacher); you have every reason to trust

"The sign-post pointing toward art, says, 'If you are diligent you can reach your goal in three years.' Law says, 'In three tinues, 'I am free as air, and the whole a Liszt Rhapsody. "Why should I?" exceptional luck, the exciting mystery. I cannot consider editing new Pandects,'

tive lucrativeness of the two professions, since the answer is self-evident.

"Dearest mother, I can only give you a thought out so thoroughly. I wish you ever out of Monteverde's reckless adven- over a cup of studio tea. were with me and could read my thoughts. I know you would say, 'Enter on your new career with courage, diligence and confi dence, and you will not fall.' Give me our hand, down man have the more of the more of having suffered from what is promptly at twelve o'dock. Strange to binstein of having suffered from what is promptly at twelve o'dock. Strange to reason to face the future more cheerfully now than we did before."

THE OBLIGING DR. MENDELSSOHN tocka.

"When Elijah was produced at Birminghanr, in 1846," he says, "my father accompanied Joseph Robison to the rehearsal and the first performance. They both made great friends with Mendelssohn, whom Robison had previously met in London, and he extemporized for them on the new organ after the rehearsal, and joined them in a very Irish supper-party at the 'Woolpack' Inn, where the fun was fast and furious and Mendelssohn as full of fun as any Hibernian. His impressions of Mendelssohn's tempi exactly tallied with all the other opinions which I have heard from men of his time who had experience of them. His Allegros were very quick and his Adagios very slow. There was an entire absence of sentimentality. My father told me that the composer's conducting of the Midsummer Night's Dream Overture was so rapid that he seemed to be whipping

"After the first rehearsal of Elijah, the oboist came up with a long face, and said. 'It is very unkind of you, Dr. Mendelssohn, to have forgotten the oboe so much.'

"I will put it right for you," said Mendelssolm, 'give me your part.' He added the long C where the boy sings, 'There is nothing,' holding the pause for so long a time at performance that Cooke was nearly blue in the face. I still possess a thumbnail sketch of Cooke blowing this note, laughed at Dorn's jokes, which was drawn by himself at the re-



Anything and Everything, as Long as it is Instructive

and Interesting Conducted by A. S. GARBETT

STUDIO TEA

"But why should I study musical his- turing into a world of unprepared sevenths. years you may, perhaps, be an accessit flowing hair, the flowing tie, and the long Bardi, Gluck and Weber, or Debussy from earning sixteen groschen a year.' Art contapering fingers which had just strangled Rameau and Couperin. He could acci-

ordination at every step of the way, and mained, therefore, to consider the question ancient, forgotten chant in the plaintive acoustics, immaculate dress.' Art goes on to say, calmly. A person who knows nothing of Phrygian mode. Where I am there is beauty; I rule the musical history (and therewith, of course, heart, whose emotions I have called into harmony, counterpoint, musical form and backward, comparing the masters of the musical composition, the initial themes being; I am unshackled and infinite; I esthetics) can only look backwards. He past with those of to-day, judging them by change their character, consequently compose and am immortal, etc. Law cannot begin with Huchald and climb wholly modern standards. For him there rhythm changes also, and in conformity says, sternly, T have nothing to offer you slowly up the five long centuries of is no slow unfolding of the majestic tapes with that character, it has to be energetic but musty deeds, village squabbles, or with polyphony until the pinnacles of Lassus try of musical evolution. and Palestrina are safely reached; and on beyond them for a century to Bach and don't I?" Handel. He can observe (and play) a dom- "You know what you like," was the tation, yet obedient to the initial tempo and "I will not turn the conversation on to inant to tonic cadence in a seventeenth echo. baser considerations, such as the compara- century dance-tune without his mind leaping onward to the dance-suite of Bach, the isn't it?" Beethoven, and on to the Beethoven of Op. you."

"Why should I? I know what I like, capricious. Rhythm is life...

WHEN RUBINSTEIN WAS SHY

binstein of naving surfered from that is promptly at the province of naving surfered to plex'; but apparently he did on the occaTheodore's private sitting room to re-Theodore's private sitting-room to resion of his farewell to Leschetizky, cover his ceptilibrium. Leaning back in according to the Comptesse Angele Poar armodule editorial to the Archbishop of Salzburg,

prived of so great an opportunity, and plays me false I shall be unable to cover with regard to his work. mentioned the circumstance to Rubinstein, it up; and you know how many blunders who generously offered to give a private I make even in my own compositions, altogether weaning Mozart from the habit concert for their benefit. The afternoon "When Rubinstein stood on the thresh- of composing far into the night, and very of the 15th of April was fixed upon, and old of the drawing-room the audience often as he lay in bed in the morning, elaborate preparations were made at the rose to greet him and a shower of flowers says Jahn, "endeavored to avert the evil villa on Karl Ludwig Strasse. As I look fell at his feet, so that a fragrant carpet consequences in another way. He recomback a charming picture presents itself; was spread from the door to the piano... the large drawing-room decorated with Touched by the unusual ovation, Rubin- but at all events to compose standing, and flowers, the grand piano covered with stein opened with an improvisation in his to take as much bodily exercise as he Howers, the grand planto covered with sten opened with an improvisating in his to late as much bodily exercise as to wreath, the young people gaily dressed own leonine style, when it was over I could. His love of billiard-playing gave in light colors, carrying boundest loosely think no one realized that two borts had a wideline present turning the colors. tied with white ribbon, and filled with gone by ... Leschetizky's parting with Rn. this motive into a regular one; Mozart joyous cagerness to meet the hero of binstein was made doubly sed by a pre- was equally fond of bowls, and he was their chosen instrument. Mr. Albert Gut-sentment, alas! too soon to have its full-the more ready to follow the doctor's other artists, beside a few other intimates stein died in November of that year."

SCHUMANN'S VISIT

Robert Schumann to Heinrich Dorn, the and said: Rogert Sentaman, or centered with the first quinter of uncode theorist and conductor. He appeared "If you come to Cologne, be sure to call "Zauberflot" (Magic Flate). When he at Dorn's house one day, notice to us a special.

"Certainly," answered Dorn; "and you good writing nown the score of tool friend and sat down opposite him without "Certainly," answered Dorn; "and you good writing nown the score of tool friends." a word. Dorn attempted to bring him out come here and we can have some more part at the same time in a game of quoits; with some entertaining remarks; but Schu-silences." mann still remained silent, although he Schumann blushed, laughed and re-

and sat down to keep the silences. After coming mental collapse,

laughed at Dorn's jokes.

Soon Dorn got into the Schumann spirit less grewsome harbingers of Schumann's one of the world's greatest operatic massive most all colleges.

PADEREWSKI ON RHYTHM

THE ETUDE

"On the very important and much-disputed question of Tempo Rubato, Mr. Paderewski has kindly written the follows. ing in English for this volume," says Henry T. Finck in Success in Music; We include here a brief selection from a bril-

"Rhythm is the pulse of music. Rhythm marks the beating of its heart, proves its vitality, attests its very existence.

"Rhythin is order. But this order in music cannot progress with the cosmic regularity of a planet, nor with the automatic unity of a clock. It reflects life. organic, human life, with all its attributes. therefore it is subject to moods and emotions, to rapture and depression. There tory?" asked the young man with the He cannot foresee Wagner and Verdi from is in music no absolute rate of movement The tempo, as we usually call it, depends on physiological and physical conditions, dentally follow the chord of D minor with world is my haven. Law says, with a Balancing a tea cup on one's knee makes that of E major, with no sudden catching It is influenced by interior or exterior sliring, My practice involves constant subit impossible to tear one's bair. It re- of the breath, no echo in his heart of some temperature, by surroundings, instruments,

"There is no absolute rhythm. In the He has no perspective. He can only look course of a dramatic development of a or languishing, crisp or elastic, steady or

true to the metronome, means about as "And that's all that matters to me— much as being sentimental in engineering. sonatas of Haydn and Mozart and early "All that ever will matter, perhaps—to compatible. To play Chopin's G major Sight and fleeting sketch of all that I have 109, 110, 111. He can get no thrill what.

Thus the matter was amicably settled respect for the indicated rate of movement. would be as intolerably monotonous, as absurdly pedantic, as to recite Gray's Elegy to the beating of a metronome.'

GRAND OPERA, MOZART AND

an arm-chair, a cigarette in his mouth, the lived a little longer, Mozart might have "When Rubinstein gave his Cyclus at Victoria Vic students had been unable to procure tickets, nary concert where there is nothing to do Barisani became chief physician of the the house having been sold out long be- but go out and play for an audience, general hospital in Vienna and, according for the date of the concerts. Leschetizky All these embryo artists are surer than to Otto Jahn, gave the young composer was grieved that his pupils should be de- I. There is no denying it; if my memory some excellent hygienic advice, especially

> their closen instrument. Mr. Albert under seminent, alast too soon to have us this man, Rosenhal, Grinenfeld, Schuett, and fillment. They never met again. Rubin-directions with regard to both games since they did not interfere with his intellectual activity. It happened one day in Prague that Mozart, while he was playing billiards. An amusing story is told of a visit of some time Schumann arose with a smile It appeared afterwards that he had been he stood up when his turn came around, and sat down again to his writing after

terpieces was written!

Combating the Musical Charlatan

By MARTIN VAN METER

With Letters from Some Well-Known Musical People



A CLEVER paragrapher on a New York paper some time of proficiency from one of the most notorious of these ago showed me a parody upon "America" which he said he was a fraid to print. It ran:

My Country, 'tis of Thee, Sweet land of Trickery, Of Thee I sing, Fakers think I'm a Jay. Robbing me every way, Poor litti 'hina.

Of course every one who knows anything at all about America knows that the vast majority of our people are about the squarest lot of hard-working citizens on earth. Nowhere is the Golden Rule more admired than in America. It is just this trusting attitude and also our enormous absorption in business that makes it possible for a "raft" of shysters, swindlers, fakers, charlatans and frauds to practice upon the American people.

Fake oil wells, fake mines, fake automobile stock, fake every kind of stock, fake schools, fake degrees, all thrive upon a certain small and trusting section of the American public and give us a dual reputation abroad. No wonder that the on-looker thinks of us as a nation half "sucker" and half plunderer. The truth is that the great majority is unaffected either way. There are, however, enough blatant instances of the cheated and the cheaters to provide rich provender for the press. It is well for the readers of THE ETUDE to keep their musical friends informed upon the dangers of the musical charlatans for the protection of the responsible and able body of thousands of finely trained American teachers.

The Monstrous Song Poem Swindle

Our government is fighting these frauds vigilantly all the time, but as long as there are suckers in the sea there will be fishers for the suckers. For years I have watched the campaign in THE ETUDE to suppress the Song Poem

Fraud through which literally millions of dollars have been mulcted from the American people But there are other frands in music equally had What about the fraud teacher? The musical faker? The charlatan? I asked Dr. George W. Charwick, Director of the New England Conservatory, for his idea of the greatest fraud in music. He did not care to discuss the question, but presented the query;

"Is it honest to attempt to teach more music to students than they want to learn?

The question is one meriting serious consideration. Everybody knows of the nondescript teacher who coaxes pupils to study long after the pupils have reached the frontiers of their talent. We know of one lady in a Western city who actually studied with one teacher for over fifteen years. All this time he was able to induce her to believe that she was progressing and that some day would be a success as a public performer. She never really got very far beyond some of the simpler compositions of Chaminade

Possibly the worst of all current musical frauds have to do with some of the methods being employed to teach the voice by mail. The voice, of all instruments, is the one which must be taught in person. The reason is perfectly plain. When you go to a piano teacher, or violin teacher, you are not asked to start in and learn the art of building your instrument. The instrument is before you complete in every way. With the voice, the trainer has to build at every lesson, and he can do this only by the most intelligent and concentrated power of listening to every little shade of tone-color. One might as well ask a Millet to paint the Angelus by mail as ask Lamperti to make a Sembrich by mail. It simply cannot be done. Yet there are thousands who have paid from five to one hundred dollars for mail order courses in voice training. In one instance the writer saw a signed certificate

courses, mailed to a man over seventy years of age, who had only a very ordinary voice and who had never taken the course at all, but merely made an inquiry as to its possibilities.

We do not deny that many singers are self-taught. But that is a very different thing-the singers have had remarkable aural capacity, and, by means of very broad and wide reading and a great deal of listening to concerts, opera and to phonograph records, they have developed the teaching powers in themselves. Such a one is Galli-Curci; but she is one in a million. Galli-Curci has something far more than voice. She has remarkable mind in that she was able to make a vocal course for herself. Every vocalist virtually requires a slightly different method from that employed in teaching singing to any other singer. It is this that makes the teaching of singing an art; and it is this which makes any stereotyped set of correspondence lessons in singing a joke to all vocal teachers

How Voice Fakers Survive

Yet these voice fakers survive. By means of cleverly written advertising they infer that the systems have the endorsement of people of authority. The writer knew of one correspondence system in which the manager has very ingeniously made quotations from articles THE ETUDE so interspersed in the advertising as to make it appear that THE ETUDE endorsed the system. There was no real endorsement by THE ETUDE, which understand had refused the advertising of that particular correspondence school.

The late John C. Freund, proprietor of Musical Americon and Music Trades, shortly before his death sent the following letter to the writer in response to an inquiry about his attitude on frauds and charlatans.

"The music frauds that I have met in my half a century of experience as the editor of musical papers have been of all kinds, creeds and nationalities. They were of both sexes. The worst were to be found among the voice specialists; and they were all the more dangerous because, having discovered what they believe to be the only road to vocal salvation, they were wholly sincere or at least had finally got to believe the faith that they were preaching.

"One of the worst cases that came to my notice was that of a man who had been a scene shifter in an opera house in Germany-Munich or Dresden, I forget which. Having had trouble with a lady member of the ballet, he fled his country and arrived here under a changed name. After some time he managed to secure a position in the chorus of Hammerstein's Opera Company, then at the Manhattan.

"Finding the work hard and the remuneration small, he resolved to set up as an operatic coach. So he again changed his name and started in gloriously. Being a rather good looking fellow with plenty of gall, he soon had a class of young women of more or less talent (generally less) who were ambitious of operatic fame. He could play the piano a bit; and as he could talk about operatic life, he imposed upon his victims who thoroughly believed in him.

"Finding that one of his pupils was the daughter of a very wealthy business man, he so flattered her with her prospects of success, that he finally got her to the point where he made her believe that through his acquaintance with Gatti-Casazza he could get her into the Metropolitan Opera Company, but it would take money.

She went home and told her father who was delighted with the progress she was making and, like all American business men, was very glad to dispose of the matter with a check. After a little negotiation, papa signed his name to a check for five thousand

dollars, which was handed over to the enterprisng vocal tcacher who, having collected a few more checks and, of course, failing to materialize with regard to the engagement at the Metropolian (for it is scarcely necessary to state Mr. ti-Casazza never even heard of him much less aw him) suddenly disappeared and transferred his operations to a western city. I have heard however, that like the cat he came back.

"Another case of a similar character was that of a lady, a vocal teacher, of ample proportions, who always claimed that she had sung with the greatest artists abroad and had their names at her tongue's end. On the walls, she had various autographed portraits, letters, all of which she had picked up at the auction sale of an artist's effects, who had died in this city. With the use f an eraser, a little acid, and other things, she had managed to change the dedication of photographs and letters so that they all appeared to ave been given to her. The humor of the situaon is afforded by the fact that she had never left the shores of the United States, one of the reasons being that slie lacked the money; the other that she was horribly afraid of being sea-

"Similar instances could be quoted; but, after ill, such people do not do much harm except that they hold out promises to the gullible student, which, of course, cannot be fulfilled.

"We now come to a class of frauds that are ar more dangerous, because they not only take the money that many of the students or their friends can ill afford, but they also ruin voices. They are the more difficult to get at, not alone because they are really sincere with regard to the particular method that each one has, but again because, in certain departments, they are ally competent.

"I knew of a man some years ago who was a good musician and a fine fellow in his way. He was a splendid conductor, but he had no



THE VOCAL LESSONS BY MAIL FRAUD

knowledge of vocal training. As an opera coach he if anger expressed in speech causes a certain adjustwould have done well; but, undertaking to train voices ment of the vocal organs that same adjustment should from the start, what he did was to ruin a number of good ones in a wholly sincere effort to make them ready for the operatic stage. He was in no sense a fraud, but he did do a lot of harm; and there are many others on the same line; that is to say, men and women who are capable in some particular line of work, but who, in undertaking to do what they are not capable of doing cause a great deal of harm and yet are wholly sincere and never realize the damage that they do. To my thinking, this class is really more dangerous to the student than the frauds who allow the students to sing a few songs, arias or vocalizes to the accompaniment of a piano

and let it go at that. "There is another class of vocal teachers, also sincere, who are very harmful because their judgment is not good and who yet undertake to change a person's natural singing voice. These are the good people who sing a voice up, as they call it, or sing it down. They would transform a fine mezzo into a high soprano. They may add a few high notes of a cold, metallic character; but in doing so they spoil the beautiful quality of the mezzo

"There are those who take a fine baritone and transfer him into a tenor, or perhaps change their minds and conclude that he really is a bass and sing him

"There are plenty such. The woods are full of them. Curious, isn't it, that, with so many able, conscientious and also successful teachers, the student can be misled. The trouble with the really good teachers is they are so conscious of their ability and their good faith that many of them do not think it necessary to advertise. Indeed, they think it rather below their dignity to do so. This lets the frauds in, who, knowing the power of publicity, get busy,"

One well-known editor and critic was approached for his opinion upon the subject of Charlatans. This he gave as follows with the understanding that his name and colorless face add to the exotic impression. A

The Charlatan Names Himself

"It is easy to dub a person a 'charlatan.' It may be that the term is deserved. In a way the charlatan con-tributes to the naming of himself.

Such is the case with the teacher who is the subject of this writing. The common understanding of the term is that he is a person who makes unwarranted or extravagant pretensions to skill or knowledge along a certain line. The man must back up the claims he makes by actual performance, if he is to be accepted by the discriminating public.

"Some time ago the attention of musicians was aroused by advertisements which guaranteed to prepare persons for work in musical comedy and opera in a certain number of lessons. The advertiser had discovered a new method, one that brought about desired results quickly, an intensive method.
"In a way this man was clever. He did not prom-

ise to teach students to sing but to prepare them for a certain line of work. But he did claim that he could increase the compass of the voice and the power as well. No statement was made as to voice-quality.

"Observation-provoked by curiosity, it must be admitted-made clear that the students (and there were many of them) did not sing. A great number of observations and listenings failed to disclose even one who actually sang a melodic phrase. All the sounds were successions of tones at different pitches, of the exercise type, high, low, medium, but mostly in the upper and extreme upper part of the voice, as if baritones were to be transformed into tenors.

"The sounds were strange in character, and varied. One class of sounds was much like the mewing of a cat, at the extreme upper pitch of the voice. (This has been called the 'cat method' by some.) Another tone quality was like the barking of a dog, the 'bowwow method. A third was in the lowest part of the voice, practically a grunt, as if Mr. Porker were busy. And strangest of all was a thin, squeaky tone, much like that of a chick afflicted with that trouble known as

The writer of this article does not class the man as a charlatan because he has a different 'method' from any one else, but because he has made claims which he has not backed up. In two years, so far as is known, not a singer has come out of his studio, but he has attracted nunils

"An analysis of the quality of the work of the students, so far as can be judged from hearing outside the studio walls, indicates that the teacher believes that to deliver a passage dramatically one must use than helps the mind in memorizing, the voice as it would be used in actual speech. Hence

be used to deliver a passage on musical pitch. Other emotions are to be delivered through melodic passages as if they were spoken. The various sounds heard were intended to give the voice flexibility and wider

"If the public cares to hear vocal artists trained in this method it is their privilege to pay for the hearing. But a bunch of tyro Wüllners will not be likely soon to displace the real singing artists of the day. Meanwhile the probability is that most or all of these voices will be irreparably injured for true singing."

How difficult it is to determine who is and who is not a charlatan in music is shown by the following excellent article from Harriett Brower, well known to readers of THE ETUDE.

"During a long experience in the profession I have seen many so-called charlatans-freaks, some of them. Taken together they present the subject at so many angles that I think my picture must be a composite one.

"The dictionary defines the word charlatan as a pretender or quack. In music, then, it doubtless means one who pretends to know something and doesn't. "But the subject is not so easily disposed of. The

deeper one dives into it the more difficult it appears. different method from the one you employ; you may poser was lifted from the carriage and placed in an have no use for his ways; you may consider them utterly wrong, out of date, absurd. Still, if he is sincere, doing the best he knows how, can he be called a charlatan? There was a time when Wagner was belabored by various critics as the greatest charlatan on earth, in music. The next generation lauded him to

"As a first glimpse, the charlatan is seen in his studio, to be found in a prominent office building. It is broad day, but his windows are darkened; a dim blue mysterious light pervades the room. He appears in long dressing robe and fanciful slippers; his jet black hair new pupil after playing for him, fled in terror and

'A second angle. In my girlhood a professor came to town who claimed the ability (for a fee of one hundred dollars) to give those who studied with him the key to piano technic, interpretation and all the rest of it, in ten lessons. He tried to induce my father to let me study with him, but without success. A girl friend of some talent took the course. Later the matter was discussed by our elders, who decided the girl played no better after than before taking the 'wonderful method' she had been through. So the professor was branded as a charlatan, and disappeared from the scene. Still he might have been in earnest, and might have had excellent ideas, though if this were the case, they must have been above the heads of his patrons.

"Still another. I have heard of a professor with a high sounding name-ending in ski-who after diagnosing the new pupil always prescribed Beethoven's Sonatas. Had she lame or weak fingers? Beethoven's Sonatas. Or stiff wrists? Beethoven's Sonatas. Was she afflicted with any or all of the sins of the pianistic decalogue, the same medicine was given-Beethoven's Sonatas. Would it be safe to call this man a charlatan? I know of piano teachers who give scales at the first lesson. Others there are who never bother themselves or their pupils with the subject. Some teachers never explain how to practice the lesson, how to analyze or understand the music. They merely tell the pupil to go home and practice harder. All these are the pretender at different angles of his appearing.

"The artistic temperament is apt to be hot headed and express itself rashly. For instance, I have known of meetings called to discuss the standardizing of music teachers, when the debate would grow so heated that one party would call the opposite side all charlatans. Or, to put it bluntly, whoever disagrees with me is a charlatan, pretender and fraud.

"Now who is wise enough to judge? The man you brand as fraud may have wisdom above yours. In the long run, however, if he is really a pretender and knows nothing, he will be found out."

"THERE is probably nothing more unintelligently used in connection with the pianoforte than the left pedal."

"As a matter of fact, the ear has a much more important function in musical memory than the brain, and for that reason the visualizing of music hinders rather

Long Live "Haydn"

By Mark Cummings, Jr.

Every once in a while some one tries to explain just what is meant when we in America are accused of a lack of "musical atmosphere." It is hard to explain America is spending more money for music than almost any country in the world has ever dreamt of spending Our concerts and conservatories are over-crowded. Our musical journals, our radio systems and our great talk, ing machine factories are disseminating more music than has ever been distributed before. Why, then, has any critic the audacity to say that we do not have a musical atmosphere.

Possibly it may be because we do not venerate music with that unreserved sincerity that has marked some of the people of Europe. Take the great reception given in Vienna, to Haydn, on the occasion of his seventysixth birthday. A gala performance of "The Creation" was given. Haydn was brought to the door of the crowded hall by the coa 1 of Prinz Esterhazy. Members of the high nobility stood at the threshold. There Your neighbor may be teaching music by a totally also was Haydn's pupil, Beethoven. The aged comarm chair. This was raised on high by the citizens and he was carried into the hall with all the acclaim which might have been given to a Roman Emperor. The public shouted, "Long Live Haydn!" and the old master was overcome with emotion expressed in tears.

The Musical Scale Intervals

By F. P. Leigh

By experiment the people of different nations have found that in order to have harmonic music the succession of musical intervals must take place by steps, not transition. "The particular succession by which a composition advances from one note to its octave is called a musical scale." This musical scale is the subject I wish to treat of in this brief paper. We shall endeavor to show how it is made up and the relations of the various tones to each other.

Many intervals in music have specific names according to their ratio. When the ratio is 1, it is called unison; 2, an octave; 3/2, a fifth; 4/3, a fourth; 5/4, a major third; 6/5 a minor third; 25/24, a semitone. A triad is a special arrangement of three notes selected from the scale. Such a combination of tones is found when the ratio of the elements is as 4:5:6 or 10:12:15. When the former ratio occurs, the group is termed a major triad; the latter is termed a minor triad.

The development of the scale today is based on the diatonic scale, a certain succession of eight tones with gradually rising pitch. The first note is called the keynote, the eighth above is its octave. Now if we take the next note as the keynote and form its octave with the intervening notes in the proper ratio, and thus ascend the scale, it would be supposed that the scale would be as it exists today. But this is not so. the above operation were carried out we should have an unmanageable lot of notes, seventy-two in one octave. Thus very obviously, one can see that the manner of forming the present scale must be different. Perhaps here it would be interesting to note the ratio of the notes of the diatonic scale. Physicists have agreed to allow middle C to have 256 vibrations per second. With this value then the appearance of the scale would be

C D E F G A B C 256 288 320 3411/3 384 426 2/3 480 512 Number of intertions C 9/8C 5/4C 4/3C 3/2C 5/3C 15/8C 2C Ratio 9/8 10/9 16/15 9/8 10/9 9/8 18/15 Interval

Thus it appears that the octave has always twice as many vibrations per second as its keynote.

Now, in order to remedy the above state of affairs when we have 72 notes in an octave, a system of tempering or "evening-up" has been agreed upon. This system makes the intervals between all adjacent notes equal. So the interval of a semitone has been selected as the twelfth root of two, or 1.05946. Finally the relation between the diatonic scale and the tempered scale as it exists today may best be shown by a diagram.

ing," C D F F G A P C — FRANK LA FORGE, 256 283 320 341.3 384 428.7 480 132 Distoric 256 287.3 322.5 341.7 383.6 430.6 483.3 512 Tempered

THE ETUDE



A Master Lesson on Prelude in D Flat by Frederic Chopin

From the Eminent English Virtuoso Planist

KATHARINE GOODSON

Famous Work of the Great Polish-French Master, Interpreted in Print

The Rain Drop Prelude

EDITORIAL



The "Preludes" of Chopin were published in 1839 by the Parisian publisher Plevel, who paid 2000 francs for them. This was then considered a rather large price. Some were completed during the ill-fated visit to Majorca, of which Miss Goodson speaks. Some bear slightly earlier dates. Many seem to be pervaded with an atmosphere of gloom, broken by occa-Rubinstein called them the ver pearls of Chopin's works. Lists said that Prelude is one of the ten most loved works of Chopin.

This "Master Lesson in Print" is the first of a series which the famous they were "not the less types of perfection in a mode created by himself, Institute Lesson in 17th 18 the past of a series which in legislar virtuoso-plants, Ratharine Goodson, has been persuded to pre-pare for THE ETUDE. No lesson ever equals that given by a master teacher in person. Nevertheless, ambitious readers of THE ETUDE will impress sons that the shades of dead monks seem to rise and pass before the find in the following important instruction excelling that which may be hearer in soleum and gloomy funereal pomp." Kleczynski, Chopin's great exponent, says that the "foundation of the picture is the drops of rain falling at regular intervals, which, by their continual patter, bring the mind to a state of sadness; a melody full of tears is heard through the rush of the rain; then, passing to the C sharp minor, it rises from the depths of the bass to a prodigious crescendo indicative of the terror which nature, in its deathly aspect, excites in the heart of man. Here again the form does not allow the ideas to become too southre; notwithstanding the melancholy which sional rays of sunshine. Others are very bright, almost sportive throughout, seizes you, a feeling of tranquil grandeur revives you." The "Rain Drob"

THE so-called classical and romantic schools of music yet been scratched. Rhythm attracts the attention, have for some years been looked upon by the younger school of composers of the present day as things of the past which have duly taken their places in musical history. Last of the long line of great classical composers, Brahms may be said to have concluded that particular epoch; but Brahms, who was to continue the Beethoven tradition, was not born until 1833 and was actually preceded by two of the greatest of the romantic composers of all time, namely Chopin and Schumann, born in 1809 and 1810, respectively. The works of these two composers created an upheaval in the "Classical" camp, just as those of Debussy disturbed the continuity of the line of romanticists. Thus came an overlap, and in music, as in literature, there waged a war between the classicists and romanticists. Among the former the genius of Brahms, while exerting an immensely powerful influence in carrying on the classic tradition, was not more than sufficiently powerful to bring it beyond a glorious end, which tradition may be said to have culminated in the stupendous Fourth Symphony in E Minor.

Brahmsites and Wagnerites

Richard Wagner had likewise become a predominating force, and the battles between the Brahmsites and Wagnerites are ancient history. The overwhelming influence of Wagner, however, was something that stood almost alone and, in spite of such wonderful things as the "Siegfried Idyll," and the "Faust Overture," and other works, can hardly be considered in regarding the development of so-called absolute music of the romantic school as apart from opera and music drama.

Schumann and Chopin remain therefore the two outstanding figures among the great romanticists; and, braking into the reign of classical tradition as they did, even the severe Brahms could hardly avoid being affected in some slight degree in his earlier work by the novelty of their individual idioms. While there are many iustances in the earlier work of Brahms which show the influence of Schumann, it is clear that the more or less exotic nature of Chopin's temperament appealed to him far less; but there are distinct evidences of his being unable to escape entirely from its fascination, as, for instance, in the early Scherzo Op. 4 for pianoforte.

Chopin's Immediate Appeal

Wherein does this fascination lie? Sometimes one is fascinated by a person or his work in a way which it is not easy to account for and which can hardly be explained. This is far from being the case with Chopin. Almost everything that he ever wrote makes, in a varying degree, an almost immediate appeal. His works have also that remarkable quality of appealing almost equally, if not indeed more, to the lay mind of the general public than to the musician himself. The explanation is simple enough, and may be summed up-curtly enough, 'tis true-in two words, namely, melody and rhythm. Rhythm is the unknown quantity in music to-day; it may be likened to a mine, the richness of which is known to be almost limitless, but of which only the surface has as

whether consciously or unconsciously, from various his mother a Pole, his sympathies were almost entirely causes such as its variety, its seeming novelty, its intentional monotony and so on. The Prelude on which I am writing this analysis is a quite wonderful example of "intentional monotony" in rhythm, but I shall refer to this again later, in more detail. Perhaps no composer reveals in his works more spontaneous inspiration in the matter of rhythm, and especially in the matter of rhythm combined with inspired melody, than Chopin. As to melody, it flows clear as crystal in a perpetual stream; sometimes a torrent, sometimes a raging tempest, but always clear; seldom involved, never subtle. With Chopin's music, it is not a case of "He that hath ears to hear, let him hear," for everyone can hear this music which, so obviously inspired by deep and sincere poetic feeling, nevertheless speaks so clearly of simple things, without dealing in involved argument about them. Argument, or, speaking more technically, development, was not a strong point with Chopin. He was a dreamer who painted musical pictures-preferably small ones-in which he depicted his dreams; and these pictures, apart from the originality and beauty of the musical ideas, are designed with a remarkable sense for balance, proportion and effect in the treatment of the forms

So much has been written about Chopin, and the details of his life are now so well known, that is is necessary here to give but a short summary of his career,



By the Noted European Artist, Robert Spies

with Poland; his father having gone to that country as quite a young man, Appearing in public when he was only nine years old, he was looked upon as a prodigy; and his success had the effect of creating a demand for his appearance at the houses of the musical aristocracy in Warsaw, where he had the advantage of meeting many of the most cultivated and intellectual people of the country. At such an impressionable time in his childhood, these associations could hardly do otherwise than stimulate that refinement which was so much a part of his nature and which revealed itself so consistently in his work. At this time, though the question of his adopting music as a profession had not yet been seriously considered, he was studying harmony and counterpoint with Elsner, the Director of the Conservatoire of Music at Warsaw; and his gift for improvisation was already very developed. Though he had a delicate constitution, he was a healthy boy, of a gay and lively disposition, and entered into all the fur and jollity of his child companions. From his twenty-first year till 1849, the year of his death, he made his home in Paris; and, with the exception of short visits to Germany-where he became very friendly with Mendelssohn, Schumann and other famous musicians of the day-and one short trip to England a year before his death, he rarely left the French Capital.

Born in 1809 pear Warsaw his father a Frenchman.

The Visit to Majorca

Mention must be made of his visit to Majorca in 1837, in the company of George Sand (Aurora Dudevant) the famous authoress and her son. Introduced by Liszt, she exercised an extraordinary power over the artist; and it was a case of mutual infatuation. It is particularly appropriate to speak here of this Majorca visit, as it was during this holiday that the famous 24 Preludes from which I have selected the well known one in D flat for this lesson-were written. Owing to the unsatisfactory condition of Chopin's health at this time and also to the dampness of the climate, the Majorca visit was not a success; and it is possible that the seeds of his illness, of which the first serious signs became noticeable in 1840, were sown during this visit. His lungs became more and more affected and he passed away in 1849 in Paris where he was buried in the Cemetery of Père-la-Chaise.

The Preludes

As is well known there are twenty-four of these little pieces, each one a zem of inspiration and spontaneity. The title may not be considered to be entirely appropriate, for each piece is an individual little work, and not a prelude to anything that follows. The Prelude has usually been more associated with the Fugue than anything else, as in the Preludes and Fugues of Bach, Mendelssohn and other composers. In the latter cases it is usually a comparatively short composition, built up on a single theme-more often of a figurative rather than

THE ETUDE

See opposite page for a Master

Lesson by Katharine Goodson.

though sometimes with slight episodical matter for the sake of variety. The Prelude is also frequently met with as the first number of a Suite of short pieces in various

The Chopin Preludes are, on the other hand, almost entirely lyrical, though at times rising to almost dramatic significance, as in the famous No. 16 in B flat minor and No. 24 in D minor. The unity of each little piece is, however, maintained in almost every case by the continuity of the figure of the accompaniment to the melody, whatever variety may occur in the latter. In a few cases (as in Nos. 7 and 20 and the very beautiful No. 17) they are just beautiful melodies with a simple harmonic

the sense of untity is brought about by the almost incessant reiteration of the eighth-note in the accompaniment, and this is a striking instance of the "intentional monotony" in rythm referred to above. It gives an atmosphere and character to the piece which nothing else could have done. It is probably this particular effect which has led to its being christened the "raindrop" Prelude; really rather a sentimental and unnecessary effort of the imagination!

Perfection With Simplicity

The little work is built up in the most simple way, but with a perfection which so often goes hand-in-hand with simplicity. The form is that of a lyrical song: i.e., (1) a first verse or section; (2) a varied middle section in the tonic (enharmonic) minor; (3) return to a curtailed version of the 1st section, with a short Coda of eight bars. The structure is as simple as the form itself and may be analyzed as fol-

A (I) The Theme of eight measures, which consists of the first four measures repeated. A (II) A second part of above Theme, also consisting of eight measures with a prolongation of three measures leading to a repetition of A (I), with ending slightly altered, so as to bring the cadence to a close at the entry of the Middle Section, B (I), in C sharp minor, B (I) A Theme of eight measures repeated,

but with a change in the last four measures to the relative major key of E. These sixteen measures are then repeated in their entirety. B (II) A second part of above Theme, likewise of eight measures repeated, but-similarly to B (I), with a change in the last four measures of the repetition.

C. Return to the first Subject, breaking off after the sixth measure, where commences D. The Coda of eight measures.

Predominating Points of Interest

The two predominating points of mterest in this little piece are (1) That it hardly ever leaves the tonic key (major or minor) in which it is written, with a momentary exception of four measures here and there to the most closely-related keys. (2) The almost incessant reiteration of the eighth-note in the accompaniment, already referred to above as an example of "intentional monotony" in rhythm, (3) That while these two points would seem to engender duliness and monotony, there is a continual feeling of freshness and emotional interest. How this is done is a study in itself for the student, and one which he can follow out in detail to great advantage. For instance, observe at the third measure of A (II) the modulation to A flat minor, and how, four measures later, by the simplest means this is brought a tone higher to B flat minor, giving an almost entirely different tonal color to the same melody. The prolongation of A (II) by three measures, before the return to A (I), is one of those devices, here so entirely spontaneous, which break up the mechanical squareness of design so effectively. The two eight-measure sections of B (I) should be carefully compared, in order to appreciate the full value of the change to the relative major (E) at the thirteenth measure; with the gradual crescendo in the five preceding measures, this E major chord produces an almost triumphant effect as if releasing the soul from its mood of gloom and foreboding. B (II), with its not of resignation, leads us back gradually into less troubled waters. The chords at measures 4 and 12 in this section should be carefully compared, for such changes as these produce

an emotional significance which would be entirely lacking

were the chord at 12 to be a mere repetition of the pre-

vious harmony. At D, the Coda, the two unaccompanied

lyrical nature-and carried out right through the piece, of the once-more returning iteration of the eighth-note accompaniment which dies away only on the ending of the melody itself six measures later.

Poetical Effects

Regarding the performance, there are a number of small points which, quite apart from the "singing" of the melody, go to increase the poetical effect of the interpretation. The very fact of the continuous reiteration of the eighth-note (usually the dominant of the key) in the left hand makes it very necessary that this should not be mechanical. It should have the effect of cal beauty, is about as perfect in its miniature form as it some subdued force underlying the calm of the melody



KATHARINE GOODSON

uality of its own. In measures 2 and 6 especially, on Schubert. Moment Musical, Op. 94, No. 3. Grade 5.

from A flat to B flat should be given some significance. Before the B flat is struck the pedal should be raised and put down again only on strik-ing the fourth beat of the measure. The melody, while of an indefinable plasticity, should be played without any sentimentality. Opening, there may be a slightly increased fullness of tone at the ninth measure, and this should be varied again four measures later on the repetition of the phrase. At A(II) the insistence of the repeating note in the left hand is very happily almost lost until eleven measures later where a slight nuance should be made in returning to the opening Theme. In this measure the progression F, G flat, A flat, in the left hand should be observed and be treated melodically. At the measure before B(I), while the A flats should not be in exact time, there should also not be any marked ritardando before the entry of the subject in C sharp Fildramano betore the entry of the subject in C sharp minor. It should be explained that the legato line in the right hand, at B(I), is to indicate that the repeated notes are to be gently pressed down in their succession as opposed to being struck—and this applies throughout this section, in greater or lesser degree, as the music is f or p. The crescendo at the eighth measare must be very gradual and should only increase to f (not ff as marked) at the thirteenth measure. The effect of the ff should be reserved for the repetition which folmeasures come as a relief and add much to the effect lows immediately. In this way monotony is avoided and

some sense of climax attained. At B(II) there is a feeling of tender resignation and except for the repeated note this should be played very legato in both hands. At the ninth measure, commencing p the feeling of this should be intensified by a fuller tone in the crescendo with a slightly-hesitating stress on the chord at (I.) A slight nuance in the measure before C brings the return of the first subject, which is interrupted in its repetition by the short Coda. This is a very simple melodic peroration, held together once again by the repeated note in

Thus ends this little piece which, apart from its musiis possible for such a thing to be.

Self-Test Questions on Miss Goodson's Article

1. What two great Musical Romanticists were born in 1809 and 1810?

2. What is the secret of the fuscination of Chopin's music? How would you define "Prelude," as used

in naming these works of Chopin?
4. Outline the Form of the "Prelude in

5. What are the predominating points of interest in this piece?

Other Master Lessons, which have previously been published in THE ETUDE, include: CHOPIN. Polonaise, Op. 26, No. 1. Grades 6-7.

Analytical Printed Lesson, by Alberto Jonas. CHOPIN. Valse in C Sharp Minor. Grade 6.

Analytical Printed Lesson, by Edwin Hughes.

HOPIN, Impromptu, Op. 29. Grade 7. Analytical Printed Lesson, by S. Stoiowski. Mendelssohn. Spinning Song. Grades 5-6.

Analytical Printed Lesson, by S. Stoiowski.

MENDELSSOIIN. Scherzo, Op. 16. Grade 5. Analytical Printed Lesson, by Edwin Hughes. Mendelssohn, Rondo Capriccioso. Grades 6-7.

Analytical Printed Lesson, by Katharine Goodson. Schumann, Träumerei, Grade 4.

Analytical Printed Lesson, by Clayton Iohns SCHUMANN. Nachtstück, Opus 23. Grade 6.

Analytical Printed Lesson, by S. Stojowski. SCHUBERT-LISZT. Serenade. Grade 7.

Analytical Printed Lesson, by Katharine Goodson. SCHUBERT-LISZT. Hark! Hark! the Lark!

Analytical Printed Lesson, by S. Sto-

Analytical Printed Lesson, by S. Stojowski. Mozart. Fantasia in D Minor. Grades 5-6

Analytical Printed Lesson, by John Orth. RUBINSTEIN. Barcarolle, Op. 30, No. Analytical Printed Lesson, by S. Stojowski, GRIEG. Bridal Procession. Grade Analytical Printed Lesson, by Percy Grainger.

MACDOWELL, Witches' Dance. Grades 6-7. Analytical Printed Lesson, by Mrs. Edward Mac-

> We would like an expression of opinion from our readers upon this "Master Lessons Series." How valuable have you found them in your work? What pieces would you like to have added to the series? Which of all the lessons has helped you most?



FR. CHOPIN, Op. 28, No. 15



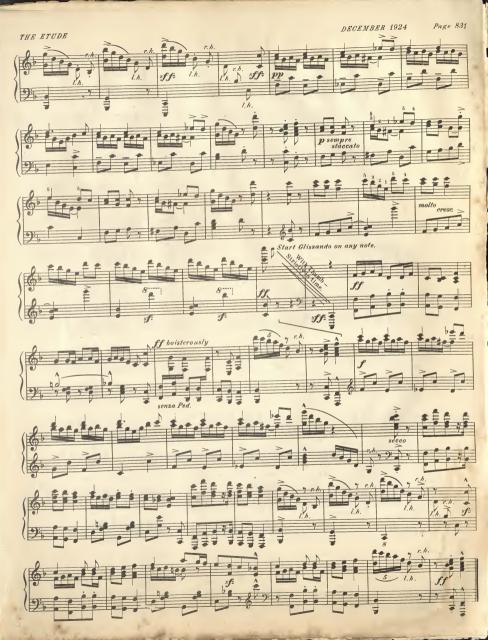
smorzando



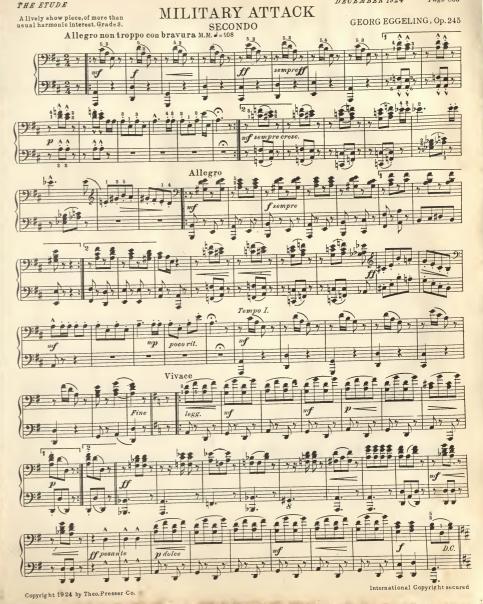
* The melody is to be played as legato as possible, and brought out strongly above the accompaniment. The Pedal markings must be observed strictly.

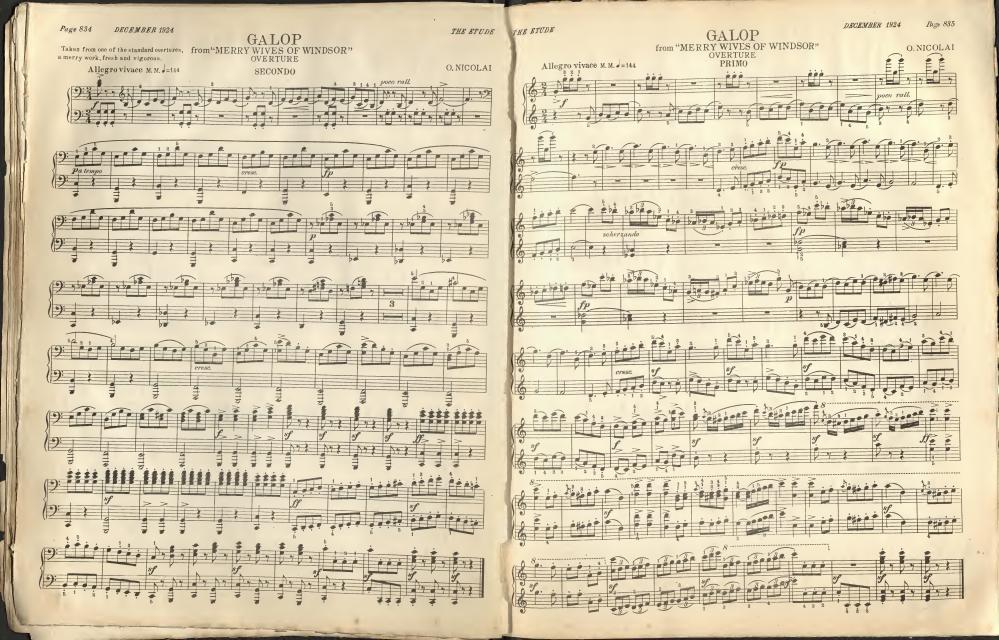
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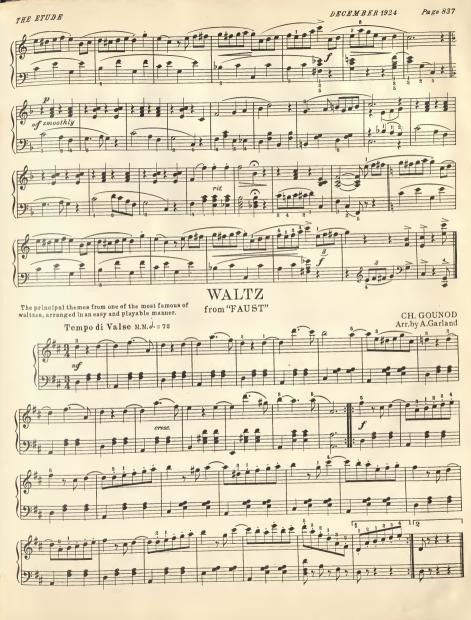


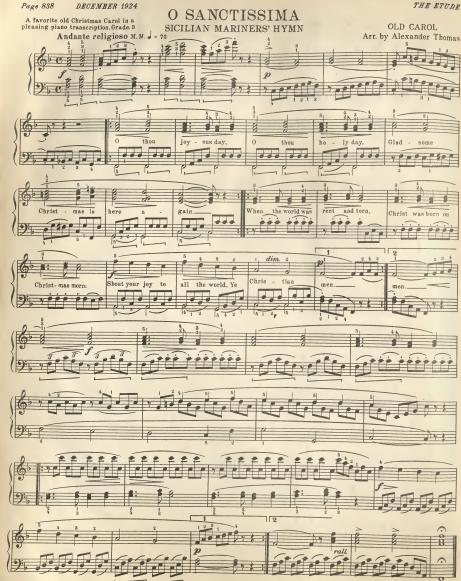




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Before Beethoven's melodies took form his mind was full of the music's message. First came the dream of the music's beauty. Then, and only then, could the

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THE appearance of the Ampico in a home this Christmas is a gift not of music alone; but to the plastic and receptive minds of the young it becomes a gift of the love of music, of musical appreciation.

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Not only will more pupils come from Ampico homes, but, inevitably, better pupils. For they will have learned what music is-and learning how to make it is a next step so logical and so desirable that rapid progress is natural. Nor is music for them solely a matter of lessons and practice hours. They live with music at home. The other members of the family understand music and stimulate the learner.

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HOFMANN
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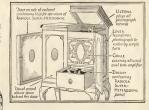






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blinded through the use of hot curling irons in 1923, according to a recent publication of the Government Statistical Bureau. What would an investment of \$15

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> The Nestle"LANOIL"Home Outfit Is Safer Than All Other Curling Devices Although a great many thousands of Nestle

if you are not satisfied with the results, if they do not look prettier every day, return the Outfit within thirty days, and we GUARANTEE to refund the entire \$15 to you without question or delay, without deducting a penny for packing costs, postage or the free trial materials used. At the right is an illustration show

ing the way the Home Outfit is used. ou curl the hair strand by strand. Each strand, wet with the sympathetic "LANOIL" lotion, and wound on a Nestle mechanical curler, is warmed



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these unfortunate ones? Here is a perfectly safe article-an invention sometimes classified as one of the greatest ever made for personal comfort and safety-by the use of which, once or twice a year, a straight-haired woman's troubles are turned into pride and pleasure. A PERMANENT wave by the Nestle Home Outfit, with the latest

'LANOIL" Process, means the transforming of the straightest, lankiest hair-hair which otherwise needs curling daily or nightly, into naturally curly hair. You may shampoo it at will, use hair treatments of any kind, dance and perspire, go out into rain and fog, brush and comb it as much as you like—and yet have curly hair just as if you were born with it! Nestle waving has become a favorite pastime, because the process is so in-

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Professor Metchnikoff of the Pasteur Institute declared in 1909 that the Nestle discovery of the permanent hair wave was, in his opinion, the greatest step forward ever made in hair science, Since then, the popularity of permanent waving has climbed to unprecedented heights. What it means to the straight-haired girl and matron to have curly, wavy hair under all possible circumstances can be realized only by those who have actually tried the Nestle Outfit, never to give it up again, except perhaps in favor of professional treatment. We recommend this where the

in the United States alone, over four thousand hairdressers every day use the large professional Nestle apparatuses for "LANOIL" waving, we have never heard of a single instance of serious mishap. Its perfect safety is a main feature. Its simplicity is another. Children of twelve have successfully waved their elders' hair, while with many high school girls,

"As a dispenser of happi-ness, Cinderella's fairy godmother had nothing on you, Mr. Nestle," writes Mrs. Roy A. Pinkston,

teresting, and the results so thrilling. Thirty Days' Free Trial In Your Own Home

This is the most eloquent evidence of the success of the Home Outfitthat every Outfit ever sold in the two and one-half years since its invention was sold on 30 days' free trial. Send the Nestle Company a check, money order or draft for \$15, and get the Outfit on this condition. Besides the regular supplies, you will receive free trial materials. Use these. Then examine your hair as to its quality. Test the curls and waves you get any way you like. Shampoo, rub, brush

Waving Outfits are in homes every-where in the world, and although of only seven minutes, and each strand comes out transformed by this strand comes out transformed by this gentle steam pressure, as if by magic, to naturally curly, even though, when waved by ordinary methods, such as crimpers or hot irons, it never held a curl or wave for more than a day or two

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In our files, we have over 16,000 photographs and letters like the above from delighted Home Outfit users. Mothers use it on their children, children on their mothers, friends wave one another, even husbands help their wives to get charming, soft, natural waves and curls with this wonderful invention! But we do not ask you to take our word for anything, only to try the Home Outfit in your home, at our cost, just as all these

This magazine is behind our GUAR-ANTEB, as well as we ourselves. Nestle's are known all the world over as the originators of Permanent Waving and the famous "LANOIL" Process. You take not the slightest risk in making this free trial-and the results will bring you and your family great happiness.

"This Little Girl Was Ill in Bed when I waved her hair. We are delighted with her curls, waves and ringlets," writes little Miss Elva Lloyd's mother, from Walla Walla,

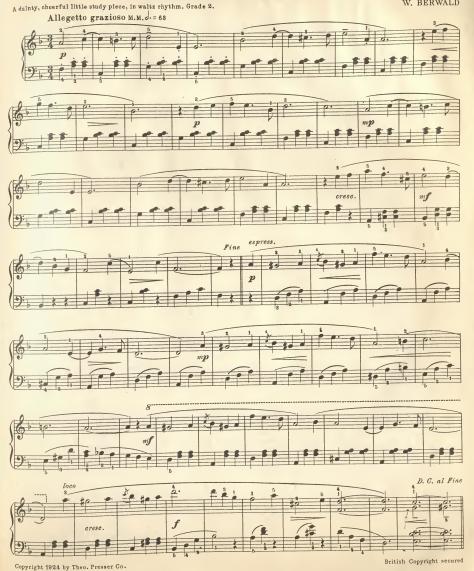
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MORNING GLORIES

W. BERWALD

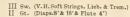




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I Ch. (Soft 16', 8' & 4')
Ped. (Soft 16') - I

ADESTE FIDELES T. READING

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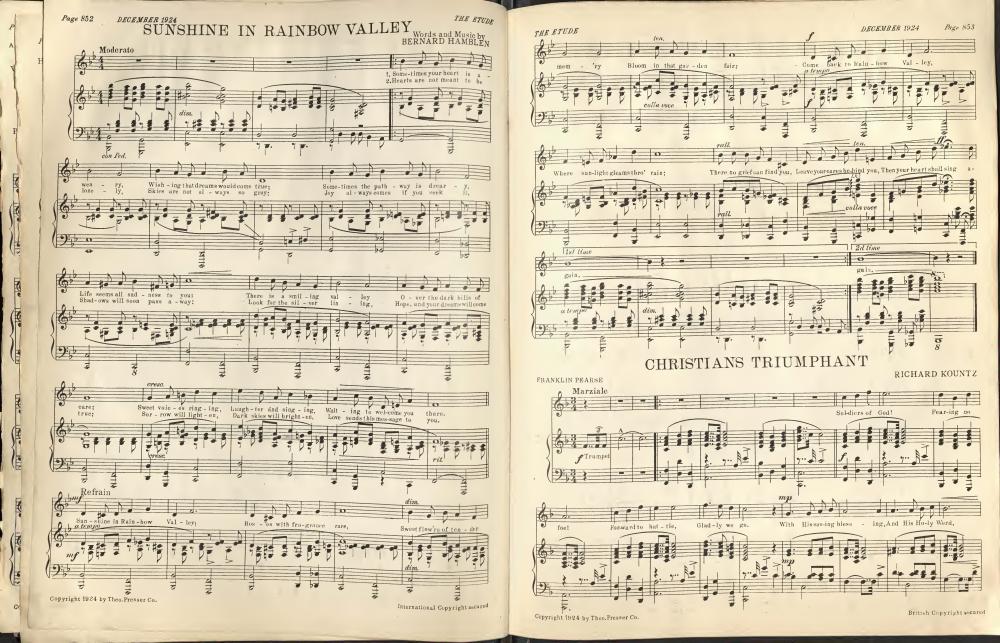


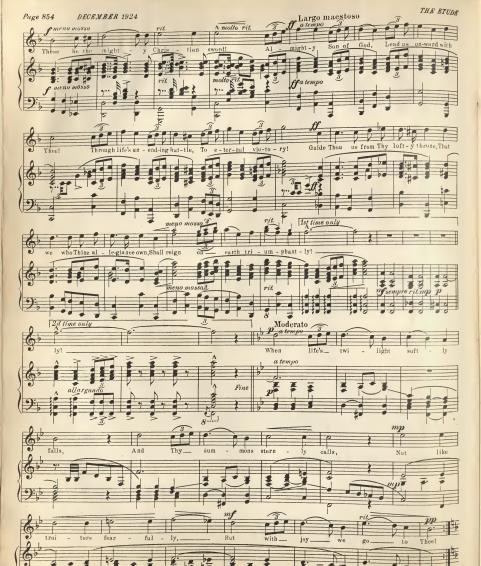
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mann, and a song of Debussy, Schoen-

Whether he be an operatic artist, a re-

lot of vocalises, scales, fiorituri and so

I F old Sir Izaak Walton were to return to earth again, in this year of grace, 1925, I wonder what his sensations would be. Perhaps there still can be found upon the banks of the placid Thames or the rustic Seine, or near the quiet waters of the many canals that intersect Holland and Northern Germany, ancient men who fish with the same endless patience the long day through. To them the art and pleasure of fishing are important, not the catch. But the day of the willow switch and the old bent pin has passed long since. Nowadays the fisherman arms himself with a seemingly endless paraphernalia of rods and reels, flies and nets, to accomplish the same purpose. Sir Izaak would discover that nothing is ever "Compleat" in this world; that all life consists of ceaseless, never-ending

Virtue in New Ideas

art is no exception) is continually in a succeeding year. Failure, all too often, is amiss here. not the result of lack of ability; but it comes from a mental rigidity which the passing years tend to bring to every man unless he is forever on the alert.

The old tunes, the old loves, the old homesteads, and the old singing methods gently and quietly, without any convulsive may be the best; but unhappy is the man effort. At the last moment of the inspirawho can see no virtue in the new ideas tion the diaphragm and abdomen contract and the new discoveries. He has become an intellectual fossil and he deserves a ting the same of the expiraplace in a museum along with the other essence of modern existence.

By this it is not meant that there is no virtue in the old things. The germ of Truth never dies; it changes chameleonlike with every fashion, every period and chest from pressing on the lungs during every cycle. The old laws are ever true, but never static. We must never reject them, but must endeavor to discover their real relation to our own time and our own gentle contraction of the diaphragm and

art of singing, we find it divided from the earliest times, under several headings. Breathing, vowel and consonant formation (diction, enunciation, and so on), placement of tone (pose of the voice), control (Kehlfertigheit, velocite), intonaterent aumors at function times, out a second representation of their necessity the lungs, are of the utmost importance to are not produced in the throat; that they lacking in resonance, and from the imseems always to exist. For the sake of the singer. He is recommended to read are not guttural, throaty, squeezed by the paired tone-quality to know just where convenience they may be treated separately, but in the act of singing they all occur simultaneously and indivisibly. The sense of balance among these attributes of singing must never be forgotten. Not by breath alone can one sing well, nor by tone alone. One must hear the words casily and clearly pronounced without interfering with the natural beauty of the voice, or the artist becomes a declaimer and not a singer. Individuality of interpretation is absolutely essential; but its exaggeration makes the singer ridiculous and subjects him to much criticism. Wagner dreamed not only of the "Singing Actor" but also of the "Singing Musician. The loveliest voice, the most musical and rhythmic delivery, the cleanest, purest enunciation, are all spoiled by false intonation, or as the man in the street says

The Singer's Etude

Edited for December by the Eminent Voice Expert NICHOLAS DOUTY

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

"The Compleat Singing Tutor"

Invisible Breath Action

graduation of air-pressure emitted from needs, and sedulously practice them. his lungs, so as to produce every grada- Swimming, fencing, rowing, tennis, golf, Nor can the vocalist, in his ardent search tion of tone from the softest planissimo and other out-door games also will tend for some sure and eternal foundations to the loudest fortissimo, without undue to keep him in that excellent physical con-phrases, and finally to sentences proupon which the whole of his art un- effort, without any trembling of the tone changeably rests, hope for much greater and without allowing his breath-actions to the singer. success than the historic fisherman. He to become prominently visible to his audimust remember that all art (and the vocal ence. Many books have been written to help him; but too often they are didactic, state of flux. If his point of view has impractical and obscure. Nature after all that he cannot move with the times, he cesses and do not depart from them, and must flow freely not of another times and the seeks and do not depart from them, and must flow freely not of another times and the seeks and the se crystallized, has become too hardened, so is the only sure guide. Study her profor success which intensifies with every the natural acts of breathing may not be the air, unimpeded by any action of the

Inspiration

The diaphragm descends and in consequence the abdomen expands; the lower ribs expand also, and the upper chest rises

The chief difficulty in expiring is to antiquities, instead of fighting in the hard prevent the breath from rushing out too and dangerous struggle which is the very quickly. The problem is to supply to the vocal cords just the amount of breath that is required and no more.

In the opinion of the writer, this is best obtained by preventing the weight of the expiration. Therefore the intercostal muscles hold the chest firmly raised during almost the entire exhalation, and the the abdominal muscles will supply the Applying these ideas to the study of the amount of air-pressure required. This method, which in the opinion of the writer is founded entirely on natural laws, will enable the singer to produce long phrases in one breath, and will give a control of muscles. In the production of the contion, interpretation (individuality, temtion, interpretation (individuality, tem-perament) and musicianship. These things may be called by different names by dif-of breathing muscles, and to increase the M and N, by partly closing the mouth. ferent authors at different times, but a size of the chest cavity and therefore of See that the vowel or the consonant sounds

The singer must learn to control every them exercises which appeal to his special sonant be delicately pronounced with the

"Practice Vowels Softly"

The vowel is the vocal element in both tive upon the vaudeville stage, must be speech and song; by it are determined the beauty, carrying power and resonance. It vowel and the more easy the pronunciation throat, palate, fauces, jaw, tongue or lip voice will be and the freer its emission.



MR. NICHOLAS DOUTY

both loud and soft effects impossible by sonant, the free exit of the vowel is interany other. Breathing exercises, that is, fered with, by momentarily touching the

Mr. Nicholas Douty, who conducts The Singer's Etude for this month, has had an unusual career in the field of Voice Teaching. In addition to the fact that he is a composer and an able musician who readily plays a symphonic score at sight, he has also wide renown as an Oratorio tenor. For over a quarter of a century he has been the tenor soloist at the Bethlehem Bach Festivals. His recent book, "What Every Vocal Student Should Know," with the appendix giving daily exercises for all voices (already humorously known as "Douty's Daily Dozen"), has met with splendid endorsement among leading voice teachers. His Oratorio Repertoire, four books, one each for Soprano, Contralto, Tenor and Bass, represents the last word in collections of

lips and the tongue, nor lacking in teso nance from tightness of the soft palate and uvula. It is good to practice all the uvula. It is good to practice all the vowel sounds softly, taking great care that they are purely produced, well forward in the mouth and without any dialectic

peculiarities. All the vowel sounds should be used not the most favorable ones alone (A as in father, A as in cat, A as in law, A as in hate, EE as in meet, I as in fight, I as in fit, O as in hop, O as in hope OO as in too, U as in hue). These your sounds should be softly spoken and sung, but care should be taken that they are not weak or trembling, nor breathy, nor in any way impure. Then a consonant sound may be added first as a prefix and some books upon the subject, select from then as a suffix, taking care that the concles, without interfering with the tone. We may then proceed to sing simple softly and in the medium voice, avoiding both the highest and the lowest tones, Dialectic peculiarities which are so effec-

of the consonant, the more beautiful the Pose of the Voice

sedulously avoided in all vocal practice. It

Personally, the word pose expresses more nearly the physical and mental conditions necessary for the emission of a beautiful tone than the word placement. One does not place the voice in the same sense that one places a dish on the table or an umbrella in the rack. The voice is not squirted here and there in the cavities of the mouth and nose, as water is squirted from the nozzle of a hose. Rather the whole body is put into such a position that the voice comes into the resonance chambers and from them out into the air, without friction, and without undue muscular effort anywhere. If this explanation be accepted, one can easily see how small a thing will upset the pose of the voice. A little too much nervousness, worry, lack of sleep, or a quarrel, and the voice of even a great artist will get out of place. Too great a pressure from the diaphragm, rigidity of the intercostal muscles, stiffening of the jaw, throat or tongue, and the correct pose vanishes until these strictures are removed. The voice loses its beauty and carrying power.

How then shall pose be taught? It is the business of the singing teacher to distinguish in the voices of his pupils, any interference with the free exit of the tone. He must be able to tell whether it be throaty, nasal, guttural, palatal or the interference is, and be able to explain it and suggest a remedy. He must hear in the tone whether the intrinsic muscles of the larynx are performing their natural function of alternate contraction and relaxation unimpeded by any action of the muscles of the throat. It is this balance among all a man's physical and mental actions during the singing that produces the proper pose of his voice and the individual unique quality of tone which distinguishes his voice from that of any other man-One of the most common mistakes is to confuse resonance and pose. Resonance is sympathetic vibration occurring in various parts of the body, especially in the cavities of the mouth, nose and head. Pose is the result of the synchronous action of all the physical and mental at-

tributes of a man's nature, producing the

voice in the simplest, easiest, most natural

Velocity (Speed, Technic, Kehlfertigkelt) over the footlights, not only the music, Ouite often the conventionally trained but also the meaning of the words and the singer at the beginning, is made to sing a dramatic situation.

Fashions in Singing

forth before his voice is well placed. This is a mistake. Pose of the voice is first a ALL the world knows that every year mental thing. It must be thoroughly un- brings its change in the fashions for men's derstood mentally, before it is translated and, more especially, women's clothes. It into physical action. No great attempt occurs to few that music and singing have to obtain velocity should be made, until their changes and their fashions also. the student has a fairly well placed voice. Thirty years ago the basso profundo was There are many excellent books of vocal- the voice most enjoyed. We were conises, many time-tried treatises which give stantly regaled with "Rocked in the cradle a synopsis of every exercise necessary to of the deep," or we were assured that a symposis of vocal technic. It is not happiness alone was to be found "Deep the place of this article to mention any of in the Mine." Plancon and Eduard de them. The well trained singing teacher Reszke were our idols; and we used to will select from the mass of material marvel at their trills on sonorous low available in any music house, the books tones. Soon afterwards came the fashion and exercises that seem to him best fitted of the "Sword Songs" in which the lusty to the special needs of his individual bases and baritones swung their trusty blades aloft, dripping with the blood of their enemies, or the innumerable "Stein Intonation, Interpretation, Musicianship Songs" very popular in "Stag" assem-A man with a truly musical nature blies about 1:30 A. M.

seldom sings out of tune. The moment It would seem that "He Men" lived in that his ear tells him he is out of tune all parts of the United States in those his nervous reactions correct the error and days, instead of in the "Great open spaces" bring him back to the correct pitch again. alone, Our opera singers were men and Unfortunately a great many singers have women with great singing voices and they had a limited musical education. Seldom sang in what was then called "The grand do they play the piano or any other style" the operas of Wagner, musical instrument. They are taught to Meyerbeer, Beethoven, and a little later, sing the melody; seldom do they listen Puccini. Perhaps there was not the same to the harmony which accompanies it. attention paid to mise en scene, but Nor-Naturally they sing out of tune, because dica, Eames, the de Reszkes, Lehmann, they do not listen to the other parts. As Kraus, Materna and their contemporaries soon as they become better musicians, they were great singing artists, with voice, trabegin to realize that the melody is but a dition, action and style, part of the composition. As soon as they The passage of time and the Volstead

learn to listen to the accompaniment, Act, and the strains and horrors of the whether it be by the piano, the organ or great war changed all that. We no longer the orchestra, they gradually sing more are allowed to celebrate the stein even in song; and we are too weary of war again There are two other classes of singers to swing the sword, even in imagination. who sing out of tune as a result of faulty Our composers have evolved, to revive our production, 1st, Lyric and Coloratura So- jaded musical appetites, the calculated capranos with rather thin voices produced cophonies of dissonance, the wriggling with the tongue raised high in the mouth, rhythms of "Jazz," and the silly sentiand who believe that resonance occurs mentalities of the "Heart Songs." A feelonly in the cavities of the head above the ing of shock pervaded the nervous system mouth. These ladies sing habitually sharp, of the whole country; and as a result, It is only necessary to get them to free our sense of logic, form and reason in the tongue so that it may move with every music was temporarily disturbed. We syllable, and explain to them that reso- reacted only to the exciting and the exoticnance occurs in other parts of the body, All our basses tried to sing tenor; our to have them improve their intonation, contraltos became mezzo-sopranos; the 2nd, Singers with large, thick voices, be most popular voice being a shrill colorathey contraltos, dramatic tenors, baritones tura soprano. But thank God all that or basses, who habitually sing with too is gradually changing back to normalcy. much breath pressure, are sure to go flat, We hear once more the calm and stately especially upon the higher tones. If they can be made to understand that a tone is churches; Schumann, Schubert, Strauss, the result of a sense of balance between Brahms and César Franck appear upon the force of the breath and the resistance the programs of our recitalists; the tre of the larvnx, they will soon cease shout- mendous music of Wagner and Weber is ing and will gradually sing better in tune. given again in our opera and our concert Every singer should he forced to take a halls. Good musicians have improved our course in the rudiments of music. He jazz melodically, harmonically and orshould be able to play at least one instru- chestrally. The "Heart Song" has largely ment a little. Nor can he understand the been relegated to the "Movie" and our structure of the music that he sings un- singers are gradually returning to an apless he knows something of harmony and preciation of beauty of tone, control and a little about musical form. His ability interpretation, instead of forcing and hys to interpret is bound to be limited unless teria. Good, pure, round, open-throate he understands one or two foreign lan- singing is coming back to its own again, guages. The history of music, its gradual and we can look forward to the future development through the long centuries, with hope and confidence, must also be part of his study. How else

"THERE is no royal road to perfect voice in interpretation between an aria of Bach production, though all students seem to or Gluck and one of Verdi or Puccini; want one and many teachers profess to between a song of Beethoven or Schu- teach one."-Dudley Buck.

berg or Ravel? The time is past when a "Registers exist only when you sing singer can rely entirely on his voice alone. wrongly."-Frantz Proschowsky.

"NATURE is often ironical in the distribucitalist or a concert singer, he must learn to use his brains as well as his larynx. tion of her gifts. She wraps a beautiful To make a success before the educated voice in a husk of indifference or laziness, public which more and more forms the and it lies there, buried. Or she seems to majority of American audiences, the singer shut in behind the doors of a closed throat must be an interpretative artist with a an intense desire to sing, and for lack of a strong personality, capable of projecting little air it is smothered."-P. A. Dow.



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An Interesting Paradox

By E. H. P.

Ir is but natural that people of different satisfied with three, but want to subdivide temperaments and different religious perthem into four or even five registers. Were suasions should have tastes as widely difwe to concede that every different quality fering in the matter of music; but it is of sound in any one voice is entitled to the a curious fact, observed by some organists name of a register, we could indeed increase who in the course of their careers have the number accordingly. The school of art, ministered to congregations of several however, can accept only such formation various denominations, that their taste in of tone as produces an aesthetic and noble church music is often the very contrary sound and cannot acknowledge any forced, of what one would be logically led to exunnatural cliest tones as a distinct regis- pect. Thus, the Methodists (at least ter any more than it could elassify the theoretically, and often actually) frown on dancing and kindred forms of worldli-"Most breaks in the voice are the re- ness, yet in their hymns and anthems show sult of beginning exercises on the lowest a marked preference for gay dance-rhythms, especially the waltz, while the Episcopal-"Voice culture today is a struggle with iaus, who have the reputation of being throat stiffness. The causes indicate the rather inclined to worldly amusements, remedy. Foremost then, is dropping all except in Lent, are most fastidious that throat consciousness, all thought of throat, their church music shall have a properly all drawing attention to it. The larynx reverent and sacred character. Again, must be left uncramped, unhindered to do the Christian Scientists, whose optimism its work in free unconsciousness, which is a part of their religion, and whose hymns it will do if not disturbed by tension in and church solos (they have no choirs) its neighborhood, or misdirected thought." are carefully denuded of every sad or mournful element, nevertheless often enjoy keenly an organ voluntary of a very sombre cast, provided it is well played. The Roman Catholics, on their part, inculcate and observe the greatest reverence toward things sacred, including the church edifice and all connected with it vet some twenty years ago the Pone felt constrained to publish a sharp admonition against the frivolous and secular character of their church music in many places, It may be that music serves as a safety-

valve to relieve wearied human nature from the pressure of some too-stronglystressed type of emotion.

Over-Use of the Pedal

By Harold McCubbin

It is perfectly clear to the average pianist that if he plays his left hand way down in the sub-octave of the piano and his right hand high above, the results will be thin and unmusical,

Yet hundreds of organ players, particularly beginners, use the lower notes of the pedal board of the organ as though it was their religious duty to have them come booming out with nearly every chord. Possibly one of the reasons why WHEN "Parsifal" had met with colossal the player does this is that his playing is swallowed up in the sound of the organ. If they could hear their own playing at a "Well, no," he replied. "I am never sat- distance they would realize how extremely isfied. As you know, no true artist ugly are these heavy pedal tones widely separated from the treble parts they are Never satisfied? What live man or playing upon the manuals. The upper woman could be while yet the strength re- notes of the pedal keyboard, nearer in mains to do better? Is anything quite so pitch to the manual parts of the player, can be used with far more safety and beauty, Use the pedal notes artistically when they are really demanded.

Rossini's Wit Once Again

THE hot-headed Rossini was conducting a rehearsal of his famous "Barber of Sc-ville," in Paris. One of the clarinetists kept making mistake after mistake, which Rossini corrected with none too little patience. Finally he said, "Thank God, man, that you are my clarinetist instead of my barber, because if you were my barber and made so many mistakes my face would be mutilated for life." Next day the player got a new job,

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As a means of contributing to the development of interest in opera for many years Mr. James Francis Gooke, editor of "The Etade," has prepared, gratuitously, program notes for the production given in Philadelphia by The Micropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Belleving that catensity in programs and periodicals at home and abroad. Believing that our readers may have a devire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Eude." The opera stories have been written by Edward Ellsworth Hipsher, assistant cities.

"L'Oracolo" and "L'Amico Fritz"

Leoni's "L'Oracolo" and Wolf-Ferrari's Mascagni visited America in 1902 with

In Europe "L'Amico Fritz" is fre- popular "L'Amico Fritz." quently heard and stands next to "Caval- Franco Leoni, composer of the opera,

Four works by modern Italian com- House, in 1904, with Calve as Suzel. The posers seem to have stood the test of time most fascinating number in the opera is in the reportoire of short operas of the famous duet of the cherries, in act serious intent. Mascagni's "Cavalleria second, in which Sucel throws the ripe Rusticana," Leoncavallo's "Pagliacci," fruit down to Friend Fritz.

"Il Segretto di Susanna" form this quar- a "scratch" company, which resulted in tet: but to them probably should be added financial losses and artistic shortcomings Puccini's "Gianni Schicchi," if it were not which the composer would doubtless be grouped with two other important short glad to forget. At that time he gave works by Puccini which are less popular "Zanetto," "Iris" and "Cavalleria Rusti-

leria Rusticana" in popularity among "L'Oracolo," was born in Milan, October Mascagni's works. Mascagni's father was 24, 1864. He was a pupil of Dominiceti a baker who wanted his son to become and Ponchielli at the Milan Conservatory. a lawyer. Like Handel, Mascagni gained In 1892 he removed to London and has his acquaintance with the keyboard by since lived in the British metropolis. Of stealth. Later he attended a music school; his four best-known operas, only one has and when his father discovered this he proven a very great success, "L'Oracolo;" imprisoned him in the house as a punish- the story of which was taken from an ment. The youth was determined to American playlet known as The Cat and become a musician; and, despite eruel the Cherub, by Chester Baily Fernald poverty, he triumphed with the first per-formance of "Cavalleria," in 1890. Francisco, and who based his playlet upon "L'Amico Fritz" ("Friend Fritz") is a one of his short stories, published, if the far more agreeable work than the gloomy writer remembers rightly, in the Century Sicilian tragedy with which Mascagni won Magazine. The playlet was first given his first success. The text, of course, in Hammerstein's Olympia Theatre, New is taken from the well-known story of York, as a part of a vaudeville perform-Erckmann-Chatrian. It is interesting to ance, and it created a great sensation. It note that the work was first given in was also given later in London with suc-America by Gustave Heinrichs, in Phila-delphia, June 8, 1892. In New York it London in 1905, and in New York in was given at the Metropolitan Opera 1915.

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An opera in one act. The scene is the Chinatown of San Francisco. The peculiar and of the opera is derived from the prophetic fractities of who seems to the chinatom of San Francisco. The peculiar and the operation of the opera

The Story of "L'Amico Fritz"

How to Transpose

Even in this day of standardization there is still a considerable variation in pitch among instruments; though as compared with conditions in the time of negligible. Voices, too, vary widely in their effective ranges, and the same voice undergoes temporary changes in this regard. The organist should be able to transpose at sight anything as simple as a bymn-tune, an easy anthem or solo-accompaniment, at least to the extent of a half or whole-step up or down. Orchestral musicians do this without a thought. a hell-like high-C when the score calls The members of the orchestra are able to transpose, and that ability is often utilized to the advantage of singers who are temporarily indisposed or "in poor voice." The organist needs the same ability for the same reasons. Moreover in choir-accompanying, the effect may often be saved by judicious and inconspicuous transposition. To acquire the ability to transpose is so easy and so much a matter of practice that it is surprising to find so few who transpose with facility and certainty. Fifteen minutes a day of practice continued for a few weeks will enable any person to transpose any ordinary hymn-tune into any key within the whole-tone range, provided he has been able at the beginning to play the hymn-tune correctly at sight in the original key. Of course it is difficult to see how anyone can transpose well without a good rudimentary knowledge of Harmony; for the most important qualification in transposition is the ability to think ahead in the new key and this of course involves an intimate knowledge of

How to Read From the Vocal Score

habit. It would be difficult to conduct an excuse for evading this plain duty. choir rehearsals without this qualification. But the young organist finds this not so easy and has been known even to "fake"

The Organist's Etude

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Edited for December by J. LAWRENCE ERB Former President of the Music Teachers' National Association

Things Every Organist Should Know

By J. Lawrence Erb

orizing, speaking from the standpoint of specialize in these matters as he does in musicianship rather than of virtuosity. playing. The organ is a complicated machine If I were one of those who believe in

with his instrument to see what he can do being an opponent rather than an advo-Bach and Handel present variations are edly helped to face many a crisis, it is be directed toward the strategic points, organ tuner's visits are angelic in their points is the choir-loft. mfrequency, to know enough of acous- To our Occidental ears, the singing of tics and organ mechanics to make minor the Orientals is most unmusical. No adjustments without which the use of the doubt to them it is the height of beauty. instrument might be lost at some critical So, to our accustomed ears many things stage in a service. Yet, one is constrained seem beautiful which are unlovely. Not Not always does the prima-donna sing to compare the planet's attitude with the to complicate the issue by discussion of organist's in this regard. The pianist the raucous, irritating speaking-voice rarely if ever attempts to tune his in- which is common to us as a people, the strument, to regulate its action or to make matter must at least be referred to as repairs. He leaves those things to the the only logical explanation of our bad tuner whose business it is to attend to singing habits. Blessed with a pleni-

far more sensitive and intricate instrument, voices often sound extremely well in entries to give it attention which properly calls for the services of an expert. Ex- we witness the common spectacle of a ternal matters, like rattles and other re- dearth of mature voices in our choruses, sults of sympathetic vibration, require no except where some of a former generaexpert knowledge. Moreover, bearing in tion have escaped the blight and persist yet it can do no harm to consider the Man mind the lack of foresight on the part to save the choir-master and choral- in the Pew, in the light of a possible buyer. of church committees, it may be well for director from utter despair. In the The Man in the Pew is a decidedly varithe organist to know how to tune a pipe chorus-choir, especially the volunteer able quantity. We are repeatedly warned the more he is willing to give free inexpert perienced singers whose voices are still sonality. When artists and others talk service, the harder he will find it to con- fit to listen to, is a serious matter. vince his employers of the necessity for expert services. Because of their lack of knowledge and their desire to save money for the church, they will accept his poor substitute instead of paying for services

Meddling Organists

though all else be neglected. Next in various alternatives one prefers or to strumentally. importance is the bass; then the inner ask for improvements where the action There comes to mind a glee club he has a pretty healthy sense of fitness, voices may be added, one at a time, until or the console arrangements are in-recently heard in concert. This club has and you can count on him to stand for the the whole score can be accurately read, adequate, or to express a preference in received much publicity because of its right thing so far as he knows it. (No the whole scole can be at the angle at the work, in all reading the matter of voicing. These all pertain interpretations. But if any occal pupil I have not read either "Main Street" or practice, care must be taken not to go over to the performer's resources, and are sub- of mine were in danger of becoming a "Babbitt," so I feel under no necessity to party so many times that it has been ject to his criticism and approval. But it member of that club, every legitimate agree or disagree with Mr. Lewis ideas.) amport so many times used to usage we morizing is a safe rule, subject to few exceptions, effort would be used to disquade him; The Low-Brow's greatest fault is a certain mentalized. In limit determine that the organist should confine his ac- for the entire conception of the organiza- contentedness with his point of yew-in

reading is worth much more than mem- the construction and care to experts who

and as such holds a great fascination for legislating enactments to cure all human many whose interest might otherwise be ills, one of the enactments for which I mild. Like the boy who takes the clock could work whole-heartedly would be to apart to see what makes the wheels go make the study of singing, particularly round, many an organist likes to tinker vocal culture, obligatory for all. But, with it. While such tinkering has undoubt- cate of virtue-by-law, my efforts would a question how far an organist should in the hope of helping to bring about the go in this direction. Undoubtedly it is desired result by agitation and moral an advantage in a small town, where the suasion. Surely one of the strategic

tude of good natural voices, we do not know or seriously care how to use them The organist, too often, dealing with a beautifully. Our young, still-unspoiled

Study the Voice

organist who intends to engage seriously public when it does not support our efforts; in choir-directing should study singing just as easy as to praise it when we win of a professional tuner. The congrega- and voice-building under a competent honor or fame or fortune. Taken all in tion should, as a matter of course, have master for at least two years. He should all, any except the sophisticated audiences an arrangement for the care of the in- himself be able to produce good tones, of our few music-centers are composed of strument by proper persons. The organ- and to know how he does it; so that he a large proportion of those who frankly The experienced organist reads from ist is doing nobody a kindness, least of can tell others how. He should be able confess themselves "Musical Low-Brows." the four-part vocal score as a matter of all himself, by giving the congregation to sing acceptably any vocal composition. In our churches, especially, which do not that lies within his range and type of at present attract any great number of the voice. He should understand phrasing self-styled "Intelligentsia," the Low-Brow and breath-control, vocal interpretation is much in evidence As for making specifications for the and the manner of producing effects. He The Low-Brow "likes what he likes," a your score that had been placed before tonal resources and console arrangement should know how to impart these mat- whether in sermons or clothes or music, him. Music-reading of any kind is of the instrument, much meddling on the ters, at least well enough to be able to and is moved by what he likes and mildly largely a matter of practice. In learning part of organists has justified many a produce good, healthy musical tone in his bored by all else. He is not particularly largery a material of plants of plants of the period of the part of the builder. It choir, individually and collectively, and impressed by what he ought to know. His requisite is to keep the melody going is entirely correct to indicate which of to interpret choral-music vocally, not in-

ing it, is instrumental-orchestral-not vocal. The tone is choked and unnatural. lacking spontaneity-under complete control, indeed, but the control of the strait-jacket. After listening to this concert, my throat ached in sympathy with those maltreated throats, especially of the tenors.

A man might be a genius as an orches tral conductor, but utterly deadly in lead. ing voices. The limitations of choralleaders have been frequently discussed and are frankly admitted, particularly when they come to direct a professional orchestra. But the orchestral conductor seems to admit fewer limitations, No. man has any business handling voices in any capacity which involves the tone quality without having acquired a sufficient acquaintance with vocal-hygiene so that he at least knows what is good and what is had and how to avoid the latter and attain the former. There is nothing more beautiful in music than a fine chorus but not every person that waves a stick or plays an organ is qualified to conduct one. Certainly those who desire to be so qualified should play fair and learn enough about singing to be safe leaders.

The Man in the Pew

THE organist naturally indees his work largely from the standpoint of the effect which he is striving to produce. The Man in the Pew is interested primarily in what he hears. In business, one of the most important problems is to sense the public mind, so that goods may be manufactured and sold to meet the demand. Some of the energy is devoted to creating a demand for untried articles, but this is rather the speculative element in the business. Most ousiness supplies demand or stimulates rather than creates it.

To what extent the organist applies busi ness principles and methods to his work would depend a great deal upon the individual; but it would be a pretty safe guess that with him the order is usually reversed: that is, first he tries to create a demand for what he wants to sell, and sembles, but they do not last long. So only by accident studies to supply the demands of the customer, the Man in the Pew. Possibly the business point of view is not the proper one in this connection, stop a cipher. But for even this chorus, experience adds vastly to the that there is no such animal as the average owledge he may pay a high price; for value of the singer; so the lack of ex- man, for each man is an individual perabout the public taste, they are really registering their own impressions of how the public likes what they have to offer It is not too much to expect that every It is extremely easy to find fault with the

nor the artist's to perfection. In the main is the foe both reading and of higher the latter than the point of the High-Brow-and this makes him somewhat abstract; nor is everything involved and more easily done by strategy than by colli-

THE ETUDE

this Low-Brow Man in the Pew likes better which plunged the performer into difficulthan a Tune. Which is only another way ties far beyond his depth; but which from of saying that he likes ideas rather than an artistic point of view were neither impressions, the concrete better than the worth playing nor listening to. Better lous. He will almost purr like a cat hav- anthem garbled, but better yet an anthem ing its back stroked when a familiar mel- which inspires by its simplicity rather ody strikes his consciousness. An unfami- than attempts to awe by its difficulty liar one of sufficient simplicity pleases him As a matter of worship (therefore of fitalmost as much; for, while he dislikes to ness) the advantage is usually with the work over his (mental) enjoyments, he is simpler composition. It makes no difference not averse to novelty, so long as it has a that in the Cathedral they sing complicated

less sounds which affect him like the gib- tions are different and demand a treatment berish of an unknown tongue, if he is only that fits the ease. to get his occasional reward in something To return to the commercial metaphor. that to him makes sense. I remember the Man in the Pew is a potential customer

superficial effect and pass by in ignorance Organist is not called upon to "carry or even cheap.

as a first step a return to simplicity so far the tactful and astute Organist has made

unwilling to submit to educational experi- difficult good. It is not uncommon, for ments. He does not want to be "uplifted;" instance, to hear a Choir wrestling with and if you change his point of view, it is an anthem which is technically far beyond One is reminded of "Home, Sweet Home," Musically speaking, there is nothing which or "Sweet Bye and Bye" with Variations abstract, the definite rather than the nebu- a good Hymn-tune well sung than an anthems and Services (which with their He is a patient creature, this Man in the expert performers, and their impersonal Pew, willing to sit for many minutes at a atmosphere, are entirely in place), in the time through (to him) absolutely meaning-modest Chapel or Parish Church, the condi-

vividly the case of good old soul who, He must be attracted and satisfied. His almost with tears in his eyes asked me confidence having once been won, it is after a particularly stirring performance possible to interest him in new lines of of the "Messiah," "Tell me truly, was goods, in that way creating a new market. that beautiful?" He had waited patiently The Organist who uses the salesman's for two hours or more for an idea which methods so far as they are applicable, studto him made sense, and, impressed with ies his audience to find what creates a the enthusiasm of the audience, had at favorable response. He "makes himself last come to wonder whether the fault solid" with his customers by giving them lay (as it did in part) with himself what they want, so far as he, as a Church His musical experience and education had Organist "has it in stock." Of course a included nothing that would make intelli- dry goods salesman is not expected to sell gible to him the sublime thoughts of hardware; the days of the old-fashioned Handel, so there was nothing of beauty in peddler, who carries in his pack everything portable from a needle on up are On the whole, the Man in the Pew cares gone. Of course in business there is little or nothing for "stunts." Technical dis- the Department store; but fortunately play is often entirely over the heads of the for the musical profession, the parallel laity; or, where it makes an impression, the ends there, for it has nothing ye impression is not necessarily in proportion to correspond. We have not yet evolved to the value or difficulty of the "stunt." The any agency which offers to produce every Man in the Pew, who knows little or nothing kind of musical performance from danceof the mechanics of music, is either unmusic and vaudeville to symphony and moved, or may be moved by something of Grand Opera. As matters stand, the Church that which really counts. The fault is not secular "goods;" so, having established his, for he lacks the acquaintance (and why friendly relations with his "trade," it is possishould he have it?) with the special tech- ble for him to branch out, developing new nics of the various instruments which "lines," involving the educational element, would enable him to appreciate when a thing elevating the taste, creating new agencies is masterly or when it is simply "effective" such as Organ Recitals, Choral Societies Orchestras and Glce-clubs, and in general So, speaking on behalf of the Man in the making himself indispensable to the Con-Pew and in the interests of a better under- gregation, which, after a while, will standing between him and the Organist or wonder how it ever got on before without other serious performer, I would suggest all the comforts and conveniences which

as possible. Not everything good is necessary to them.

What Organists Say "Any organist who has the gift of so- "IF an anthem goes well with your choir, cability may learn as much as he cares to know about all phases of his art."

—HAMILTON C. MACDUCALLA data after "HAMILTON C. MACDUCALLA data after "HAMILTO

Need of a Church Organist in a Small Community

By Mrs. Bruce S. Keaton

1. He needs a fine modern organ. To gation to make the experiment; and even in repair so far from the centers.

six years before he persuaded his congre- pleted!

procure such an instrument may seem an then, as the last pipes of the old trackerimpossibility to him, and to many of the action organ were being carried out of the church people who are, perhaps, satisfied church, a prominent member remarked with their present organ—who naturally "It is too bad! We shall never have as wonder how the large amount of money good an organ as this old instrument necessary can be raised and how the deli- However, suffice it to say, when the new cate instrument can be kept in tune and four-manual was installed, everyone was delighted-so much so that when after But with patience and quiet determina- seven years of service it burned with the tion it is possible to overcome all objec- church building, the entire amount needed tions and to secure the needed treasure. to replace it was subscribed before the We know of an organist who worked for plans for the new building were com-

Why do they have to "drag" people to concerts? Why do people say about good

music "it's beyond me"? Because hundreds of thousands are ashamed of the music they enjoy; hundreds of thousands are afraid of the music of the masters; hundreds of thousands have the pathetically false conviction that music is for the few

There was a crying need for somebody to apply common sense to the situation; to sweep away the mists of misunderstanding; to let people know that they have in themselves the basis for enjoying all music. It a done in

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able and the discounts the best obtainable. SUNDAY MORNING, FEB. 1st ORGAN Andanae Pastorale Alexis Alexis Alexis God OBJOH	OFFERTORY The Shepherd True (H. or L.) Read ORGAN Festival March SUNDAY EVENING, FEB. 15th ORGAN Melody of Hope De Leone ANTHEM 6. JESUS, LOVEY of My Soul Chipman b. With Him at Last Blount
Postlude (Polonaise Militaire)	Somewhere Beyond the Blue
SUNDAY EVENING, FEB. 1st ORGAN Adoration	(H. or L.)
ANTHEM a. Rock of Ages	SUNDAY MORNING, FEB. 22nd ORGAN
Jesus Stretch Thy Loving Hand to Me (H. or L.)Frysinger ORGAN SortieColborn	Prayer
SUNDAY MORNING, FEB. 8th	My Home is in Heaven (H. or L.)
ORGAN Sabbath Calm	ORGAN Marche PontificaleLemmens
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Power of Prayer (H. or L.)Kroeger ORGAN March in C	ORGAN Barcarolle
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ing the conception of the location. Such a conception of location (never dc- Bx.2 A) pending on seeing, but always depending, few months, the greatest facility

Adjustment of Feet to the Pedal

feet (singly) being placed on white keys and accurately spaced so as never to be in danger of touching an adjoining key.

2. The organist in a small community the different churches, to compare notes needs the assistance of great organists in as to methods of work, to discuss current giving his public recitals. This for his musical events—to "play a little, sing a own sake, and for the sake of the community in which he lives. He may, himis the spice of life," and with a fine up-to- disheartened ones. There are many ordate organ in his town the people are ganists—real herocs—in small communi entitled to hear as many as possible of ties, whose work is "uphill all the way." the leading organists of the day, whose Not long ago a letter was received by the very presence in the town will be an in- writer of this article from an organist who spiration and whose organ playing will be "condered if the leader of a volunteer a great help in raising the standard of choir could ever hope to enter the Kingmusic in that locality. And how will dom!" such visitations affect the country organist And this brings us to the final need-

himself? He may take frequent trips to the crying need of a country organistthe city for recreation and study-and he and that is a paid choir. The volunteers should do this always—but to have asso- are splendid in many instances, and surely ciation with these distinguished artists in their services are greatly appreciated, bu his own town at his own organ, as his every organist needs and should have guests, is indeed a privilege the value of some paid singers who will always be present. We imagine the above quoted or 3. He needs, even more than does a ganist had found himself that Sunday city organist, the esteem and co-operation morning with a small choir-most of the of his pastor and the church members. members "sleeping over," or playing golf. Here we tread on sacred ground! Every or riding in automobiles, little thinking organist knows how absolutely necessary about the bitter disappointment of the to good results is a congenial and sympa- organist, who, judging from the rehearsal thetic relationship in this department of of the evening before, had every right to his work. We bless in our hearts for- expect a full choir to render the somewhat

evermore the ministers who have under- elaborate program prepared. stood us and who have allowed us to

Thus it is, very often, with the organist
in a small community, and he wonders 4. He needs to keep in touch with town sometimes why he keeps on. But oh! the matters-to be ready to help in the public compelling tones of the organ. And oh! schools, choral societies and orchestras, the longing to amount to something in and in giving explanatory organ recitals this brief life of ours! "Are these worth for children. He needs association with nothing more than the hands they make the other organists in his town. Fellow weary? Hush! The sevenfold heavens workers in so noble a field, their acquaint- to the voice of the Spirit echo: 'He that ance and friendship should be cultivated. overcometh shall all things inherit.

The First Acquaintance with the Pedals

By George Henry Howard

A very practical direction at the begin- ment and the touch.

work with them in perfect accord.

Meetings should be held once a month in

which cannot be estimated.

ning might be, "Shut your eyes, keep them Then the following exercise for learnshut and explore." That is, the first acquaintance with the the feet on the pedal-key:

That is, the first acquamance with use pedals may well be made with closed eyes, while exploring the pedal board slowly with the point of the foot, naming each key as it is touched.

(All pedal exercises should be played for teacher.)

black keys, B flat and C sharp; place the the beginning.

ing the eyes?

Exact adjustment needs prompt notice,

Conceptive study is a most indispensable Then single keys may be played without feature of all training in pedal instruction, tone for observing the ankle-joint move-

ing the legato tone succession by shifting

Training for Listening to Pedal Tones

three months without looking at feet or pedals, except as sometimes directed by the closely to the successions of pedal tones. The first tone should accurately meet the Next, particular keys may be called for second tone, but cease instantly as the secby some such routine as the following: ond is heard. This produces the legato "Realize mentally (eyes still closed) that touch, for which musical sense as well as middle C of the pedals is between two the feet must be carefully disciplined from

toe, right foot, in that space; then draw The following exercises may next be it back a little and toward the right so as used, each exercise being prepared for by to find C. Realize it fully without open- exact placing of the feet silently, without looking at the pedals. These simple exercises may be dictated to the pupil. He Find other keys by similar processes, should thus learn to judge of his precision always with eyes closed and always gain- in locating the feet, by mental perception and not by looking.

pending on seeing, but always depending instead, on exact thinking and feeling) insures great certainty and, finally, after a

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THE ETUDE

Another "Glasses" Case

79 THE ETHOR:

18 THE EYEUR for last August appears an ordice cuttled "clinses", giving one cuesdrice of the "clinses", giving one cuesding made.

18 THE EYEUR for last August appears an ordice cuttled "clinses", giving one cuesding made.

18 THE EYEUR for last August appears an ordice cuttled "clinses", giving one cuesding made.

18 The wide of the state of th

Arter playing a few lines, Walter quickly publed the gineses from his nose as thought and the ginese from his nose as thought and the ginese from his nose as thought and the ginese from the ginese from the first provided was to think of the word from the ginese from the first provided was to think of the word from the ginese from the first provided was to think of the word from the ginese from the gi

is a many morphosomers as were as give ear, and to rearm see interested pupil-mother had never had the instruction in the use of the predais, let L. (asynor's book or peal studies her very clear ideas on the use of the form of troublesome pealing on her new in of troublesome pealing on her new in of troublesome pealing on her new in the properties of the predainty of the properties of the predainty of the preda

considered the delevered the mother conductive the conductive the

Why So Many American Children Dislike Music

TO THE ETUDE:

Average Arcrage of the property of the propert

HAVE you never gotten sick of the sight of zest to everything one does and render of some one who seemed to have but one one at least partially immune to petty dress, one necktie, or one hat? Can you annoyances. When thus attired, children

psychologically, to this clothes problem than is ordinarily supposed? Do our the music teacher represents one of the music students ever become tired of look- most beautiful things in life. Is it not ing at us, and do their lessons become one part of her (or his) mission to dress the drab hour after another because we our- part-not showily nor expensively, but selves are drab and monotonous? Not the least of the benefits of wear- the material, bread and butter, side of the ing attractive clothes are the self-confi- question, is it not possible that you may

The "Missed Lesson" Evil

I suspect that teachers all over the countr are troubled with the evil of the misse

of more or less size.

Under such conditions, if teachers will organize, they can regulate many usual troughts.

The can almost banish missed lessons by uniting in requiring pay for lessons missed without previous notice.

They can require that missed lessons heade up within the term or be paid for.

Dressing the Part

By Katherine Joy Postle

remember how, in your school days, you greet one with a light in their eyes that is were so glad when your teacher at last truly heart-warming; and their shy or engot a new dress, or a new waist or a new thusiastic compliments establish a bond tie-or something? Is there not more, that makes it easier to understand each

with taste, variety, and distinction? On dence, the poise and the optimism they draw to us more pupils by an attractive impart to the wearer. They lend a sort personal appearance?

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Cantata for Solo Voices and Chorus by W. D. Armstrong

the following numbers will achieve that result.

Begin by turning the first joint of the thumb outwards (Ex. I.), and keeping this position, insert the tip in the base of the nut, the thumb-joint being inclined slightly actually rests on this part of the stick arm or wrist moves for each division of towards the point of the bow. In this (Ex. I). Do not cramp the fingers too the bow. For instance, very minute way a direct downward grip on the stick much together, but try to hold the bow strokes only require a delicate movement will be obtained. It is absolutely essential first joint of the thumb should be turned the tip of the thumb, and all the finger- length of the stroke until the whole of

are numberless details, each one of which

belos to make or mar the success of the



bent outwards. The fingers must not be and bow together as the voice.

of the violin (Ex. III). During the whole the movement successfully—viz. that it is perched on the top of the bow, with the In the first place it is essential that the

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

The Technic of the Bow

By Frank Thistleton

(The following extract is made from Mr. Thistleton's excellent work upon Modern Violin Technic, published by Longmans, Green & Co.)

flexible condition. The fingers should then themselves should be inclined towards the play. stick, the first pressing decidedly against it. In this position the bow must be held firmly but without stiffness.

The Stroke

should be something more. This mental quality of tone. difference I consider very important, as, if Now gradually move the bow from the upper arm (Ex. III), the violin is considered as being the entire point towards the middle. To do this it voice, there is a mental and unconscious is necessary to move only the wrist and be placed on the stick in the following transference of the control and everything forearm; the upper arm therefore remains mainer. The first lies along the stick just connected with the voice to the left hand quite stationary (Ex, III-IV). As the fore- to the nut, the whole arm from the shoulbeyond the first joint, and on no account -which has practically nothing to do with arm moves upwards, the wrist gradually der is brought into use. The wrist and beyond the second, which would destroy the voice or its control, beyond the mere rises with it until, when the middle is beyond the second, which would destroy the tonce of its control to the notes—and the bow is reached, the wrist and forearm are level; elbow actually moving across the chest its flexibility. In this position the bow will stopping or the large reached the first and second finger only too often left to take care of itself, everything from the knuckle-bones to the (Ex., V.) and neither upwards nor downthe second and third fingers. This is especially the case with beginners. elbow forming a straight line, which wards, but remaining throughout in the should fall just over the stick to about Therefore, I look upon the individual as their first joints which must be slightly being the productive agent, and the violin

exception of the fourth, the tip of which player should understand which part of the the same position with regard to the stick; comes one movement continued to its comes

naturally, and without unnecessary effort. of the fingers and the wrist, and this is to the proper control of the bow that the The second finger should be opposite to gradually amplified according to the outwards, and that it is always in a tensely joints bent outwards; while the fingers the arm from the shoulder is brought into

The Upper Half of the Bow

To begin with hold the bow in the position previously described, with the point resting on the strings (Ex. II). The next step is the passing of the bow wards, which will incline the fingers toacross the strings, which is undoubtedly wards the bow and insure the first finger the most important point in the whole of pressing firmly against it. The arm should violin-playing. Everything depends on rest no weight on the stick, but must be the manner in which this is accomplished, supported direct from the shoulder. The The technic of the bow is far more bow should not be allowed to rest on the necessary than left-hand technic. If a strings with its own weight, as when it man's voice be poor, his singing cannot does, the stick is out of control. Pressure be quite satisfactory. In violin-playing has to be applied at the point and taken the bow is part of the voice; therefore, off at the mut to produce an even tone, as the middle and back again to the point; the most vital point in violin technic is the weight of the bow is different in varigood bowing; without this the left hand ous parts of the stick. Thus, while the forearm should move, and that when the s uscless, as the bow only spoils what the tone may be found to be quite satisfactory middle of the bow is reached, they should ingers achieve. Good bowing, on the when the bow is properly balanced on the form one straight line, which is parallel other hand, will actually facilitate the passify strings at the middle, it will be found that to the finger-board. Thus, when the midsage of the fingers. Physically, the bow is there is not sufficient weight at the point dle of the bow is on the strings we have the productive agent but mentally it and too much at the nut to produce an even almost a parallelogram, which is com-

> should be exactly parallel to the strings same plane. This is the secret of making of the violin (Ex. III). During the whole the movement successfully-viz. that it is

their hold is never altered throughout the entire stroke (Ex, II-III).

It is a good plan always to stop on reaching the middle of the bow, so as to execute only half the stroke at onc time. The pause gives time to see if the position of the arm and wrist is correct, and incidentally to concentrate the mind on the movements about to be attempted. Also by pausing in this way the pupil can realize precisely where one movement of the arm ends and another begins. The

bow, which should be inclined slightly towards the finger-hoard, remains at all times parallel to the bridge. It is well to continue practicing the movement of the bow from the point to



A CONTEMPORARY SILHOUETTE OF

pleted by the bow being parallel to the

The Lower Half of the Bow

For the half of the bow from the middle forearm continue the upward movement,



EXAMPLE III EXAMPLE II



EXAMPLE TO



EXAMPLE V

THE ETUDE

eletion, the wrist gradually rising through- representation of Paganini playing the out just sufficiently to allow the forearm violin (Ex. VI)—a grotesque statue in out just and upper arm to move freely without which the virtuoso seems to have his altering the angle of the bow towards the arms glued to his body—has been taken alterings or the position of the fingers on seriously; hut the work can only be re-

place as described in a plane almost paral- attention to the whole attitude. lel to the floor (Ex. V). The elbow remains high throughout, and must not be changes to a higher string, when the whole arm from the shoulder makes a downward movement en bloc, without altering the

So long as the bow remains on one is forgotten by many. string so long the arm remains in one plane, and no movement of any part of the arm or wrist takes place outside that plane. There will then be four separate planes for single and three for double planes for the bow to work in. Chords, recent years the problem how to obtain solo instrument, shows itself to be one of players. Dvorak made use of it, and Bee-

be apparent that the old idea-wiz, that only in its highest perfection (quality of violin, its tones have that delicious lan-much difficulty to meet as the first violin. one should play with a book held under material, tensile strength, and absolutely guor and perhaps downright sensuousthe bow-arm so as to keep it fixed to the even thickness) fulfills the requirements ness, which appeal. All this, coupled with of serious reasoning. No violinist ever power and does not fall short in one most it the ideal means of interpreting some in his art that is absolutely honest, these, played satisfactorily in this way, or ever essential respect, namely, to form pure of Schumann's best work, his Machrichen- I believe, are ideals which every artist will. How the idea first arose it is difficult. fifths with the adjoining tones on the "A" bilder. These fairy pieces are not suffished the property of t to understand. Probably a well-known string.

"Air on the G String"

MANY violinists are unaware that the a horn. position of any portion of the arm or wrist name, "Air on the G String" probably

The musician, knowing that all music is quite capable of becoming the venues, its separately, until the how rests naturally on never entered Bach's head. The famous and the practice thereof is difficult, and for the properties of the results of the resul

"Tone" vs. "Durability"

It is unfortunate that the best sounding

The Misunderstood Viola Ry Alfred Sprissler

THE human tendency toward supergarded in the light of a caricature, A copy stition seems to have settled peculiar no-This movement takes place on each of a silhouette by Edouart was regarded tions in some minds as to the qualities string in a different plane, so that on the by Paganini himself as being the only of certain musical instruments. The oboe string in a data with a straight of certain musical instruments. The objecting the arm is raised well away from drawing which bore a true resemblance and the bassoon have enjoyed a singularly the body, the whole movement taking to him. I should like to draw the reader's unsavory reputation. The flute has had the time worn jape about the English ably transcribed for the viola. horn, that it is neither English nor is it However, although the instrument is

composition, which is played by violinists that every instrument has its inherent pe- forte lies elsewhere. Doubtless, ever since When playing on the E string, there-everywhere, is the second movement from cultarities, is above these narrow concep- the inception of that which we now know fore, the whole arm falls to the side of Bach's third Swife in D. It was not until thous Because of this, the viola, for long the as the string quartet, the viola has been the body (Ex. II); on the A string it is 1871 that the famous German violinist, refuge of the worn-out violinist, has come on a par with the other instruments in slightly higher (Ex. IV), and on the D August Wilhelmi (who toured America to its dominion and is receiving its mede that particular combination. This is consingury made still, until, as I have just with Rubinstein), took it upon himself to of appreciation. The later orchestral comstated, the arm is almost parallel to the transpose this movement to the key of C, posers have appreciated the viola's in- which the viola, while not particularly nofloor when the G string is reached (Ex. and direct that it be played entirely upon trinsic worth and have given it things to ticcable when it is playing, is conspicuthe G string. Since then its original form do which require a musician of real worth, ously absent when it is mute. string quartet has enjoyed a renaissance a salient instrument. Much beautiful during the last decade and has caused work, not only contrapuntal development the demand for good viola players to and harmony but actual melody is given

far exceed the supply. f two planes.

Now, from what I have stated, it will case in regard to the delicate "E," which the 'cello and a little lower than the the final movement the viola has fully as side of the body-will not bear the light of tonal beauty, clearness and carrying its sweet and melancholy timbre, make interestedness, an expression of himself ciently well known, having been originally

composed for the viola and, so far as known, never having been transcribed.

Better known, perhaps, is the work of Kalliwoda in his six noctunes. These bring out that distinctive viola tone which, to quote one musician, is like an apricot, "sweet and dry." In addition, Joachim's "Hebrew Melodies," inspired by Lord Byron's poems under the same name, have been well calculated to fit the comits day of contumely and sneers. Every pass of the instrument and show its best cheap humorist has gained smiles or coins qualities. Georg Goltermann, who turned by a low references to a bass viol. Every out music for violoncello by the bale, dropped on any account until the player The Story of the Famous Bach self-styled musical critic has perpetrated composed two Grandes Duos which are

> as has been shown, a solo medium, and The musician, knowing that all music is quite capable of becoming the vehicle

to it, as in the popular Smetana quartet. The viola, as played by several artists The fast movement, alla polacca, is comotes, so that we have a possible seven violin strings are the least durable. In who are devoting their time to it as a posed of passages which tax the best of as I shall explain later are a combination even fairly good strings has become more the finest and most sympathetic of all thoven especially in his C minor Quartet,

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The shake and the mordent The legato Melodious exercises Exercise in different ways of The martelé The sautillé howing The staccato Sharps, flats, etc. The diatonic scales, major and The tremolo Double stops Arpeggio The chromatic scale Pizzicato The different gradations of tone Exercises in different keys The sixth position The seventh position Extension of the fourth finger The major, and the relative minor Evercises in octaves Natural and artificial harmonics scales in all the keys Exercises in expression, style, etc. Exercise in different positions The appoggiatura and the turn

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f it is worthy of profound study.

Therefore, this part must necessarily be technique. taken by one of the other instruments, in A celebrated teacher of the violin is addition to the work that instrument recalled who had a student, willing enough, would have had, had the trio been com- but apparently, practice as he would, unposed as a quartet instead of a trio. This able to acquire much speed, nor could phase of the trio frequently sends the he master the higher positions. His cellist into the mazes of the treble clef, teacher at length told him the truth and in which the thumb positions are brought recommended that he try the viola, coninto constant and awkward play.

from the 'cello in order to allow the say, he is now a professional, playing in wielder of that instrument to regain his breath and is given to the viola. The Beethoven string trios are examples of fingers seemed to be too large to allow back as I can coupled with that of the Mozart Divertimento, form a complete school for the violin. In other words, to quote Joseph member Bakers viola. In them everything will be met, Cawthorn, "he hat doo many gnuckles in was the best" and every possible situation on the in- his hant." He, too, changed to the viola,

No article concerning the viola is com-plete without some mention of Mozart's

So then, with the viola, it is as the

String trios have generally been over- A playing knowledge of the viola is looked in favor of the quartet. Why invaluable to the advanced pianist, allowthis is so, no one seems to know, nor do ing him an insight into that part of music they care particularly. True, the litera- too often omitted entirely by pianists, ture is not voluminous, but what there is that is, chamber music. And it would permit him to participate in the modern In a string trio one part is missing, orchestra without detriment to his piano

tinuing under his master's instructions. Frequently, however, that work is taken He did, and it "took." And strange to

> Similar is the case of the person whose and in a short time became a very credit-

Clarinet Trio, a work scored for clarinet, Dutch say: "Onbekend onbemind (Unability one of the most melodious of known, unloved.)" Time will come when Mozart's compositions, which is a rather the viola will take its place. But until large statement, considering Mozart's gift then its charms and ability are known only to a select circle.

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By MR. BRAINE

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the MI MICH WHEN AND A Shemlest you inquire about, to the waper of which has a strong stimulating pre-effect in the heart, and which is much by some control of the heart, and which is much by some control of the chemical stendard in the chemical purpose whatever except on the advice of a competent physiciar

M. R.—The following is a list of good boy M. R.—The following is a list of good bow makers: Tourte, La Fleur, Voiria, Sartory, Nurnberger, Hammig, Vuillaume, Hill, Pa-goot, Dodd, Peccatte, Bausch, Tubbs, Ber-nardel, Gand, Lany, and many others. For prices you had better write to some of the firms who deal in old violina, who advertise the property of the pro-tor of the property of the property of the pro-tor of the property of the property of the pro-tor of the property of the property of the pro-tor of the property of the property of the pro-tor of the property of the property of the pro-tor of the property of the property of the pro-tor of the property of the property of the pro-tor of the property of the property of the pro-tor of the property of the property of the pro-tor of the property of the property of the pro-tor of the property of the property of the pro-tor of the property of the property of the pro-tor of the property of the property of the pro-tor of the property of the property of the pro-tor of the property of the proton of the pro-tor of the proton of the proton of the pro-tor of the proton of the proton of the proton of the pro-tor of the proton of the proton of the proton of the pro-tor of the proton of the proton of the proton of the proton of the pro-ton of the proton of the proton of the proton of the proton of the pro-ton of the proton of the pro-ton of the proton ording to the maker, the quality, and the mounting. (2) A new bow is as good as an old one, if it is well made. The two bows you mention, Narnberger and Sartory, are very good, if you get good specimens of these maker.

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The Practice of Technic Q. Is it desirable for me to practice all the major and minor seeles every day!—
Thereas, Millon, Masse.
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Q. What was the Galliaret. Was it not some kind of doner! If so, is it ever dender discussed in the sixteenth contains the first strength of the sixteenth contains. It least the vague in the sixteenth contains, it least the vague in the sixteenth contains. It least the vague is not appeared since. Originally a French since of a very any and folly characters and it is not a proper sixteen the sixteenth contains. It is not a proper sixteen the sixteenth contains the sixteenth cont

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by day in every way to play louder and straight fingers. louder. Alas, it is quite easy to play loud. As the soil nour But very few annateurs can play the soft of Kuknau, published in 1695, ishes the tree-notes correctly. It requires much greater Mozart's advice upon the chie

the tree-foot, to to the configuration of the confi This condition is compared to the passages flow like oil."

This condition is compared to the passages flow like oil." This confidence to the passages flow like oil."

Same chord very softly. Probably one note the passages flow like oil."

The p issuely. So Forban's very softly than it does to play abuse.

The some poor planists never play anystrong basewhich is a True, some poor planists never play anymonocenel/present, thing but soft; but it is a weak, flabby

Bridging the Treble and the

Compared the Forsoftment and the controlled planistim that

On us of the Formatting of the Total Progress, and the control steple, will conduct a steple, will conduct a steple, will conduct the thing the pupil will conduct the thing the pupil will conduct the control to the control to the control the conduction, it is of course the thing the pupil will conduct the conduction of the control the conduction of the daggons. Further, half so important how you hold your hand given form of instruction upon any basic gums will new as how you use your cars. Let the ear principle. So many are puzzled and left be your infallible guide. If you strive hanging up in midair concerning many seed.

in the control of the control

teacher.

2. Study some musical history. This of the Treble staff. gives a good background for work. 3. Stress occuracy in your teaching, the Bass staff, and another stair leading

teacher needs definite practice, even though by the above method, made quite clear. nunils are not advanced and teaching ma-

your work.

8. Keep a good musical dictionary at hand. It will assist you in getting acquainted with unusual musical terms.

will accustom them to playing in the pres- the sole words were "We Oxen," repeated ence of others.

10. Keep a definite plan of the work you believe each of your pupils can accom-plish in a definite length of time.

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-Frank LaForge.

Piano Facts

BACH was one of the first to advocate playing the keyboard with the fingers curved. Prior to his time most of the key-Many piano students seem to strive day board instruments were played with

The first real clavier sonatas were those

Mozart's advice upon the chief essentials A stress are case.

A stress are case of good technic are, "Above all thungs a tente data and as sidil to play solid) than lond, sidil to play solid than lond. For example, play this chord, D, F-shar, player should possess a quiet, steady hand, for example, play this chord, D, possessed the contract all thungs as smoothness and play.

Forbasi Frequencies played it louder. Why is this? Simply break away from the conventionalized for preent if size that it takes much more control to play form of compositions such as Sonatas and sensity, Se Forbasi very softly than it does to play loud. Rondos.

Bass Clefs

By Mrs. N. D. Wells

PUPILS must have a support for any

acrossity to play soft notes artistically and goints, regarding the different clets, tor of the property of the control of the property of the control of th

middle of the keyboard where the young wall.ACE Gos S. Wahaab Are., Chicago student or even the adult beginner is most bemuddled in trying to understand how the upper staff can suffer a tunnel made Record. by the Bass staff, or how-which seems 1. TAKE a good musical magazine. None even more difficult of comprehension, that having a basement dug out for support

An imaginary stairway, leading up above Some pupil may yet attain to great heights down below the Treble staff have helped me in giving the pupil definite ideas of how

Weber's Little Joke

In a certain city in Germany one of the 6. Have a musical library of your own, officials conceived the brilliant idea of hono which you add some good books relating oring the town watchmen with a great feast. He wanted this to be an important 7. If practicable, organize an orchestra occasion and decided to have a Roast Ox. in the community where you teach. Prac- To add to the ceremony he engaged a local tice in orchestra work aids your pupils in singing society to take part. Not satisfied obtaining correct time and interpretation, with this he composed the words for the and increases the interest of others in chorus which he wanted sung, which ran: "When everything is safe and sound,

And all the watchmen are around, Then eat we Oxen."

Weber, then a youth, saw the humor of 9. Organize a musical club of all your setting such a ludicrous text and made the punils. Have them to meet once or twice most of it. When it came to the end of a month to render a musical program. This the "cantata," he wrote a chorus of which over and over again.

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Puccini has asked Gigli to create the leading tenor rôle of his latest opera, "Tur-audot," at the La Scala of Milan next spring.

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Musical Terms

List No. 12

Rallentando-Gradually getting slower.

Romanza-A short composition of a poetic character.

Ritardando-Gradually slower.

Recitative-Vocal music to be sung in a declamatory style,

Rhythm-The pattern of the motion of music, determined by a symmetrical arrangement of accent Rest-A silent beat or pulse,

Risoluto-In a fearless manner. Question Box

DEAR JUNIOR ETUDE:

I wrote to you once before; but my I enjoy the Justion Eruna very much. I never opens me. Once she left me at on the piano, and the piano smilled and an especially interested in the question of the hairdresser's—of all places—and I was showed all his ivory teeth.

Jazz. I would like to have your opinion. there a whole week; and twice I have "Oh dear, Oh dear," moaned Jean. I do not play it but some of my friends spent two days on the back scat of the "Those horrid spectacles for Christmas! do and they have a dispute about it. Our automobile. Can you beat that?" teacher tells us that it will ruin our playothers do not. Please tell us.

From your friend, CLAIRE McCrary, (Age 14)

N.B. Your teacher knows you and knows how well you play, so she probably knows what is best for you in the case of jazz. Some pupils are "ruined" by jazz while others are not. There is no reason why playing a little jazz should ruin one's playing unless he allows it to do so. One should be careful to play clearly and in good rhythm, not to "smear" with the pedal, and not to play jazz all the time. The more jazz one plays, the more good music should be played to make up

Busy Eyes

My eyes are busy little things, They have so much to see, They have to watch the music page And tell it all to me.

They have to find the notes I play And tell me very fast, For if they're slow at reading notes. The measure will be past.

They have to notice other things, Expression marks, you know, And tell me them so I can play The piece as it should go.

They have to notice sharps and flats. And signatures and dots, And every thing that's on the page-Oh, they do lots and lots!

Jean's Christmas Dream

By Floy McConaughy

Rinforzando—With additional tone and the corner of the big daven not see them. Do you suppose there is sound like a bell, but do not ring like port was very comfortable. It was too anything wrong with her eyes?" dark to read any more and the library "Wrong with her eyes? I should say know my name? It is Xylophone. Probook dropped from Jean's hand. Some not. Doesn't she read two library books nounced, Zi-lo-fone. Many people do not

> Studdenly a voice came from across the "Look here, folks," said Whole Note, "My keys are arranged like a pinno, but room. It was a very beautiful voice, "it takes me a good while to move, but I they are wooden bars instead of ivory, deep-toned and musical, and it belonged have an idea. Let's get her a pair of placed over sets of resonators. The natural to the piano. "Oh dear," it said, "another big spectacles for Christmas."

> day passed and Jean has not touched me once. What will Mrs. Music Teacher Christmas Carol Book "Now, you see, tor is to the Xylophone what the soundsay when Jean goes for her lesson to- I am pretty intimate with Santa Claus, ing board is to the piano. and I'll ask him to get the spectacles for "Of course my wood is of a special Just then another book fell on the floor Jean, and ask him not to get her one with a flap of gray covers. It was the other thing. How's that?"
>
> Or course my wood is or a special was on a count of its rich, full tone is generally used but Cookboa.

and rusty voice, 'Well, what do you think notes began to dance around, the rests much longer, gives me an extremely bril-of the way that girl treats me? Half flew up in the air, the instruction book liant tone. The wood comes from the letter was not published. I must say that the time when she does touch you she flapped his gray cover and climbed back

utomobile. Can you beat that?" Can they really mean it? And I did "Well, I think I can," answered the want new furs and a bracelet and a box ing if we play jazz. I believe it, but the Whole Note, as he jumped out of the of candy and 'Alice in Wonderland' and whole role, as he jumped out of the of cate, and the lots of other things. Whatever shall I tropical regions and is tempered and sea-

and she gives me only half my time. It "What shall you do?" said a pleasant makes me gasp to think of such treat-voice beside her. "Well, the first thing to do is to wake up. You were talking mallets, made of a cane handle with vul-

course it spoils the rhythm, but she does fore Father comes home to supper."

not seem to know what rhythm means." And as Jean went to the piano her A bird flew off the page. It was not mother watched her in surprise, for never A bird new on the page. It was before had Jean wanted to practice an music written, so songs or violin music really a quarter note rest. It chirped, hour without being told. What had This girl never sees me at all, and passes happened? But Jean knew, and I know, "This girl never sees me as an han passes and now you know, too. And as she practiced keys and musical terms must be practiced. ne right by Thi not the only one and counted, and watched for every and learned, ettler. I've heard Repeat Sign com-ticed, and counted, and watched for every and learned. plain, and the whole Expression Marks sign and expression mark, the piano sang plain, and the whole Expression and Flats and softly and the instruction book leaned on responds to any treatment, just as your very best people. She passes right by mas Carol Book smiled a Christmas smile all to itself.





By Gertrude Greenhalgh Walker

metal, for I am made of wood. Do you book dropped from Jean's hand. Some not. Doesn't she read two hurary nouss inhuscus, and thing else dropped too, and that was a every week and go to the movies Saturally head on the flat cushion. Some not. Doesn't she read two hurary nouss inhuscus, and thing else dropped too, and that was a every week and go to the movies Saturally head on the flat cushion. Some not. Doesn't she read two hurary nouss inhuscus, and the provided himself of the movies of the current of the current production, but the first theme is repeated frequently.

keys are over one set and the sharps over

Instruction Book and it said in a cross "Fine!" cried all together; and the wood, which is much harder and wears



soned for several years before it is ready to be made into a Xylophone. "The player usually has two sets of

Then up popped four quarter notes, all in your sleep,"
in a row, "Why," said the first one, "in "Oh, Mother, was I really? Well, if her March she leaves us out entirely. Of I start now I can practice an hour behavior of the start of the start now I can practice an hour behavior of the start now I can practice an hour behavior of the start now I can practice an hour behavior of the start now I can practice an hour behavior of the start now I can practice an hour behavior of the start now I can practice and hour behavior of the start now I ca hand. Soft rubber and yarn handles are used to give me the soft, muted tone."

are arranged for this instrument,

piano does. Touch it lovingly, and it gives a beautiful tone, but give it an ugly touch and it snaps back that way to you.

Letter Box

DEAR JUNIOR ETUDE:
Here is one knocking at your door for en-Dean Jexuos Frupe:

The Book of the Common o

JUNIOR ETUDE—Continued

Junior Etude Contest

THE ETUDE

THE JUNIOR ETUDE will award three oretty prizes each month for the best and neatest original story or essay and answers

Subject for story or essay this month; "What my town is doing for music," What my town is doing for music.

Must contain not over one hundred and the practices scales and studies for a while. fifty words. Any boy or girl under fifa subscriber or not.

the JUNIOR ETUDE Office, 1712 Chestnut than a catchy musical puzzle? Street, Philadelphia, Pa., before Decemtheir contributions will be published in puzzle corner; and I think that many the March, 1925, issue.

Put your name and age on upper left corner of paper and your address on upper right corner. If your contribution per right control of paper do this give a keener insight into music, but at on each sheet.

Do not use typewriters. Competitors who do not comply with all of the above conditions will not be

(When schools or clubs are competing please have a preliminary contest first and

THE VALUE OF MUSICAL (Prize winner)

MUSICAL puzzles are valuable because they provoke curiosity. If I start to work out a puzzle and find I can not get it, I have done and have to go over it all again, music. puzzles, and we must be careful to get and I am found on any page of music 6. I am a small enclosure. Change my to turn in our answers. On the whole I of music. think musical puzzles are very valuable 7. I am a joke. Change my first letter and wish there were more of them.

MARGARET RICE, (Age 13) Virginia. THE VALUE OF MUSICAL

of music in general. When we are working out a puzzle we take time to look up things, and many of them we remember. In this way they help us to become Honorable Mention for Pazzles

Monorable Mention for Monorable Men

THE VALUE OF MUSICAL PUZZLES (Prize winner)

Musical puzzles, I think, are invaluable in the study of music. They not only test the ingenuity, but also afford an interesting recreation. After a pupil they are apt to become dull, and music All contributions must be received at ens the thoughts and imagination better

Our family eagerly awaits THE ETUDE other families do the same. Many moments are spent in working out the puzzles, and no one feels that he is wasting time, realizing that the puzzles not only the same time arouse greater keenness of JESSIE RUHL (Age 14)

Honorable Mention for Essays

CLAIRE McCrary, Wanda Anna Brown, Josephine Bacon, Cecelia Patzke, Cathplease have a picturninal y contest.

erine Bernish, Gertrude Mingo, Mae Contest.

Letourneau, Helen Pethel, Margaret M. Tait, Marie Bayer, Elsie Heiston,

> Puzzle By E. Mendes "Change my initial"

ask everyone I see how they would answer it. When I find the answer I tremember it. Thus I learn many things 2. I am a vehicle. Change my first letter remember it. Thus I learn many things 2. I am a vehicle. Change my first letter and I am a vehicle. Change my first letter and I am a vehicle. Change my first letter and I am a vehicle. Change my first letter and I am a vehicle. Change my first letter and I am a vehicle. Change my first letter and I am a vehicle. Change my first letter and I am a vehicle. Change my first letter and I am a vehicle. Change my first letter and I am a vehicle. Change my first letter and I am a vehicle. about music that I would not know letter and I am found on any page of

my thoughts wander I forget what I letter and I am found on any page of

eral of us work the puzzles together, each my first letter and I am found on any

the right word and spelling if we intend first letter and I am found on any page

and I am found on any page of music. first letter and I am found on any page

Answer to "Who Am I" Puzzle in September (Prize winner)

I think musical puzzles are of great Response to Wno Amr P ruzzle in September 1 than 2.5 Baye 3. Malore 4. 8. Kepts 1 value as they teach us to learn more related to the september 1.5 Chord (rough 1.4 The 1.5 Mar. about music, musical instruments, composers, terms, and more about the art (www); 18, New 2.9. Signature.

Prize Winners Markon Christy, age 13, III. Marie Coulombe, age 14, Minn. Josephine Bacon, age 14, Minu.

Honorable Mention for Puzzles

Does M. Evans (Age 13)

Connecticut.

Draw Juyon Frene:

Legal Juyon Frene:

Have You Faith In Yourself?

Are you satisfied with your outlook in the profession-don't you feel that you could establish yourself in a position of greatfifty words. Any noty of gair anner innea years of age may compete, whether
sion to menchange laboration and music er responsibility and incidentally enjoy a better financial future sion to monotonous labor. What quick- if you had a good, practical musical education instead of merely knowing how to play one instrument?

If for instance you understood Harmony, Counterpoint, Siret, Philadelphia, Pa, before December 20. Names of prize winners and an immediately turns to the Composition, Orchestration—if you could play some other instrument like Piano, Cornet, Violin, Organ, etc. Have you sufficient faith in yourself to try to improve musically and at the same time financially as well? Will you take advantage of our free offer for four lessons which we offer to readers of THE ETUDE absolutely free of charge in the hope that they may be the means of starting you upon a career which will pay dividends in in-(No address given.) creased cash earnings, earnings which you couldn't possibly obtain under your present condition?

> We are purely selfish in offering them to you gratis-We have started thousands of others the same way—many wrote out of curosity—became intensely interested when they saw how practical and how extremely valuable they were—and before they knew it they Letourneau, Helen Pethel, Margaret M. were proficient on another instrument or had a fine, practical knowledge of Harmony and— Brinton, Sara Margaret Rose, Roberta they were MAKING MORE MONEY IN THEIR PROFESSION.

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Piano Students' Course by William H. Sherwood.

otherwise. Musical puzzles also trach me music.
to keep my mind on my work. If 1 let 3.1 am a girl's name. Change my first Normal Piano Course William H. Sherwood. By Adolph Rosenbecker and Dr. Daniel Prothenave once and nave to go over it an again.

music.

They also keep my wits sharpened. Sev
4. I am a flat piece of wood. Change Harmony

roe. This course includes Counterpoint, Composition and Orchestration.

trying to get it done first and this propage of music,
motes quick thinking. Then there is some 5. I am a tree. Change my first letter Public School Music by Frances E. Clark.

Sight Singing and Ear Training Director of Music, Univer-

8. I am a piece of ground. Change my Choral Conducting by Dr. Daniel Protheroe.

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